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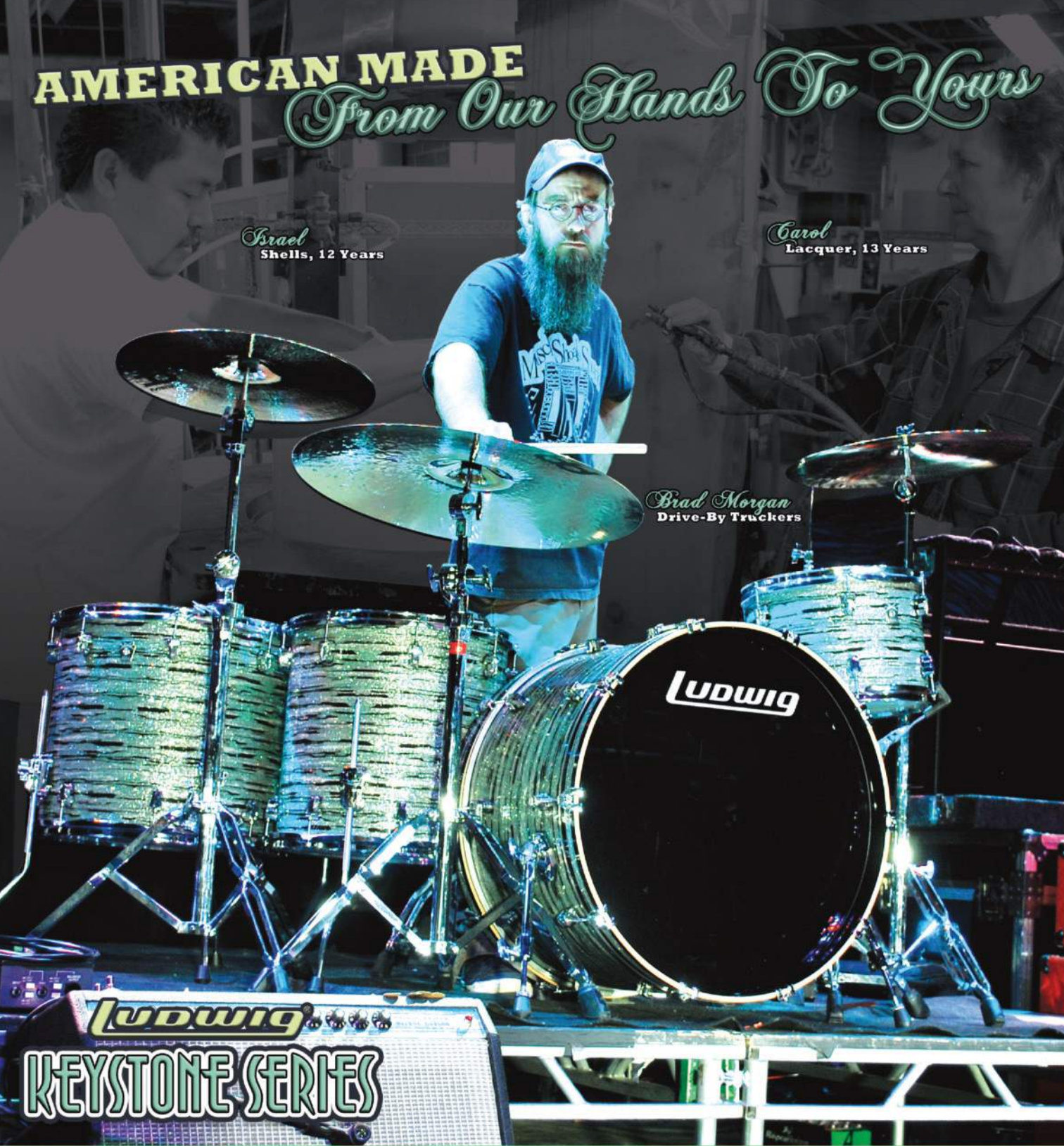

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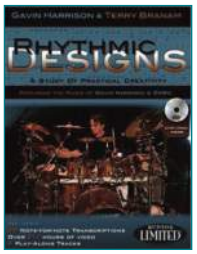

Celebrating 20 Festivals

I'd like to take this opportunity on behalf of everyone here at *MD* to thank each and every one of you for your continued support—not only of the magazine for the past thirty-five years, but of the MD Festival as well. I still can't believe we celebrated our twentieth one this past May. I've been involved with the last eighteen…and of course I started when I was twelve! But seriously, thanks to all of you for making it a success.

This year's Festival, back where it all started at Montclair State University, focused on education, groove, and musicality. Once again we had an *amazing* lineup, with each artist bringing something special to the show. For the first time, we offered two morning master classes in a separate theater. Tycoon Percussion sponsored a daylong outdoor drum circle in front of the venue, and between performances Festival attendees enjoyed the summer-like day and had a blast jamming together. Diego Miño and Paul Egas of the percussion group Tomback, who traveled all the way from Quito, Ecuador, to attend their first MD Fest, spent some time in the circle playing and making new friends. For clips of the event, visit moderndrummer.com and hudsonmusic.com, and check out our Festival coverage on page 30 of this issue. Hudson filmed the show for DVD, so look for that this fall as well.

We had lots of drummer friends stop by to celebrate with us, including Mountain's legendary Corky Laing, who spent the entire day taking in his first full *Modern Drummer* experience, and the winner of our 2000 Undiscovered Drummer contest, Michael D'Angelo, who was joined by his dad, Phil. Among the other drummers who came out to see the show were Max and Jay Weinberg, Billy Ward, Dennis Diken, Mark Guiliana, Jason Gianni, Jeremy Hummel, David Licht, Swiss Chris Flueck, Rodney Howard, Louie Appel, Joe Franco, Camille Gainer, Jon Karel, Robbie Gonzalez, Matty Amendola, Hannah Ford, Elliot Jacobson (winner of this year's MD Readers Poll award for up-and-coming drummer), *Z Rock*'s Joey Cassata, and the 2010 MD Readers Poll winner in the rock category, Anton Fig. And, as at all previous Festivals, thousands of dollars' worth of prizes were given out, courtesy of our sponsors. Arianna Cunningham came to the Fest with her father, George, and won the entire setup that Chris Pennie used to open the show on the main stage. She told us she was going to give it to her dad for Father's Day—nice!

Personally, there's something I became aware of while watching this year's performers. As much as I love and wave the flag for all the new e-media technology that's available to us today, let's not forget that sometimes we need to put down our iPhone, iPad, or laptop, shut off the DVD player, walk away from the computer, and experience *life*. There's nothing like watching or interacting with other musicians. And there's definitely no comparison between witnessing live music and staring at YouTube clips—you need to be in the same room as your favorite drummers to completely absorb everything they have to share. So, once again, thanks to all of you who came to this year's Modern Drummer Festival and helped us carry on the tradition of presenting cutting-edge live drumming.

See you next year—same place, same time.

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WHAT DO YOU KNOW ABOUT...?
BOBBY RAMIREZ
Edgar Winter's drummer got to play on only a few albums in the early '70s before he was killed in a bar fight. But his drumming on those classic recordings has left a profound mark on those who've heard them.

BOBBY RAMIREZ

I would like to thank *MD* for publishing Cleve Warren's article about Bobby Ramirez in the April 2010 issue. I mentioned Bobby in my May '92 *MD* feature as having been a big influence on my playing. I was the one who got called to replace him in White Trash after he was beat up and subsequently died. I played with the band until Butch Rillera came in on a permanent basis because I could not commit to being their full-time drummer. I first heard Bobby play when he sat in with Jerry LaCroix and the Dominoes. I was the drummer, and he knocked my lights out the second I heard him play "Harlem Shuffle." Afterward I asked him what he was playing. He put one hand on each of my shoulders and said, "Okay, this is the snare, and this is the kick…." He showed me *exactly* what he played—no reservations whatsoever. That started a very long friendship, and we repeated the hands-on-the-shoulders routine with each other for many years. I miss him and his talent an awful lot, but it gladdens me that you guys showed enough class to give some recognition to a very special player.
Willie Ornelas

THE DOCTOR IS IN

Thank you for printing the letter and response regarding heel pain in the April 2010 issue. I, too, suffered from very painful plantar fasciitis for a little over a year. I tried everything that was suggested in Dr. Khan's response, most notably injections. While I do agree with the ice (keep a small bottle of water in the freezer, then roll each foot back and forth over it for about ten minutes, a few times a day), I strongly suggest staying away from shots of any kind. They didn't work at all for me and were more painful than the plantar fasciitis. I also wore a brace that did nothing. Then I met a manual therapist who took the pain away after only two treatments. It didn't exactly tickle, but she did wonders in reducing the issue quickly. In fact, she can also fix carpal tunnel, tennis elbow, and rotator cuff injuries and any other sort of soft-tissue ailments. Her name is Kellyanne Thomas, and her email address is K@neuroheal.com. Although she's based in Chicago, she does travel in order to help people feel better.
Mark Arnold

I'd like to comment on Dr. Asif Khan's column on heel pain in the April issue. Plantar fasciitis is something I am all too familiar with, having suffered from it for a good portion of my band's last tour in 2007. I am an avid runner as well as a drummer, and the combination of the two led to my battle with my right heel for close to two years. During the course of the tour I got two cortisone shots and switched my exercise routine to walking and a bit of cycling. But the healing process took a long time. I had a pretty severe case, and of course the tour kept on going relentlessly. I only seemed to heal completely after the tour came to an end, at which point I didn't really play drums much for a couple of months. I have since gotten some custom orthotics, and I can't recommend these enough to any drummer who battles heel pain. My band has begun another extensive tour, and so far, so good!
Mike Malinin (Goo Goo Dolls)

BOBBY SANABRIA GIMME 10!

I thought Bobby Sanabria's Gimme 10! In the April issue was the best entry to date in this new series. I found a lot of Bobby's

advice to be sound and practical, and it could be extended to our personal lives. Ideas such as "Avoid negative energy," "Learn and respect history," "Be a good teacher," and "Say thank you" should be a part of our daily lives. Thanks to Bobby and *MD* for the article!
Rob Nine

HOW TO REACH US
billya@moderndrummer.com

Union Radio's JOHN MACALUSO

HI-HAT DOUBLE STROKES

On both a technical and a musical level, your performance on Union Radio's *The Radio Waves Goodbye* is some of the most inspiring playing I've heard in years. I'm particularly impressed with your use of double-stroke rolls on the hi-hat as an integral part of the groove on "Soul In Your Mind." Given the difference in feel between cymbals and drumheads, could you suggest some tips for achieving such clean, distinct doubles on the hi-hat?
James Buckley

Thanks for the question! I wrote "Soul In Your Mind" knowing James LaBrie (Dream Theater) was going to sing on it. I had just finished his *Elements Of Persuasion* tour and started my solo record. I wanted a song with an odd-time groove that had a rolling feel to it—something proggy but still heavy.

I recorded all the drums on my record first, and then I wrote the music. When you're writing this way, it helps to have musical grooves that give you ideas for riffs and notes. To boost the musicality, I used a gong bass drum, an old Ice Bell, and a small China. I put the beat to "Soul In Your Mind" in 7/8 because it's easy for listeners to groove to, and I gave it one of my signatures on the kit: 32nd-note hi-hat rolls.

Playing busy on the hi-hat doesn't get in the way of the music like a busy double bass pattern would, simply because the hat is not as powerful or up front as the kicks. You can play intricate rudimental patterns on the hi-hat as long as you keep things semi-simple on the kick and snare. This is a great way to use your chops *and* keep your drumming "listener friendly." (Plus singers and producers will love you!) For a good example, listen to Stewart Copeland or Carter Beauford's hi-hat work.

Playing rolls on the hi-hat has a completely different feel from playing rolls on drums, so you must treat the hat differently. Since a drum is naturally loud, you don't have to hit too hard. A double-stroke roll, however, requires more effort to be heard. To cut through a heavy bass drum groove, hi-hat double strokes have to be played solidly and loudly. If you play them on the top of the hat, they'll sound tastier and slicker, and it's a much easier surface to bounce on than the side of the cymbals.

Here are some other tips and techniques to get a full sound. First, it's important to use full strokes. Make the sticks go high off the surface you're hitting (at least 4"). A good exercise is to point the stick to the ceiling and, in one full stroke, throw it and make it bounce back up to the same spot where you started, pointing at the ceiling again. This trains the hands to throw the stick and to use more wrist action and less arm. That's where you want your double-stroke roll to come from—wrists and fingers. Another technique that utilizes the throwing motion is one I got from martial arts training: Envision the stick going through the surface and not stopping at the contact point. This helps to create a powerful sound and to make the stick bounce faster and more accurately.

Proper hand technique is vital. I rely on my fulcrum for balance and use my two back fingers to push the stick back and forth for control. For the first note of a double-stroke roll, the ring finger and pinkie detach from the stick for a split second, and then they catch and stop the stick after the second note is struck. Another technique is one I call the cave. It's important to keep a $^1/_2$" to 1" gap between the index finger and thumb. Looking down at your hands, you should see a space resembling a cave above or to the side of the stick, depending on your grip. Keeping the fingers clenched without a gap between them will choke your motion and limit your speed. The cave concept relieves stress on the hands and gives you a smooth, powerful roll.

There are several videos on YouTube where you can check out my playing on this song (search for "Soul In Your Mind"). You can also find out more about what I'm up to at johnmacaluso.com and johnmacalusodrumwork.com.

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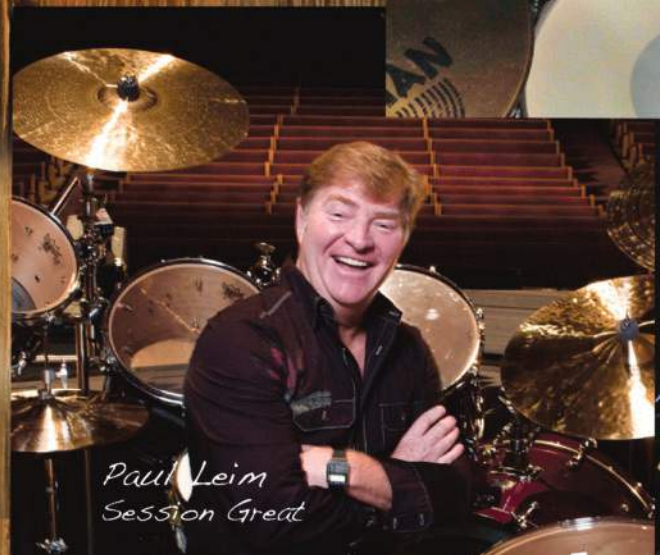

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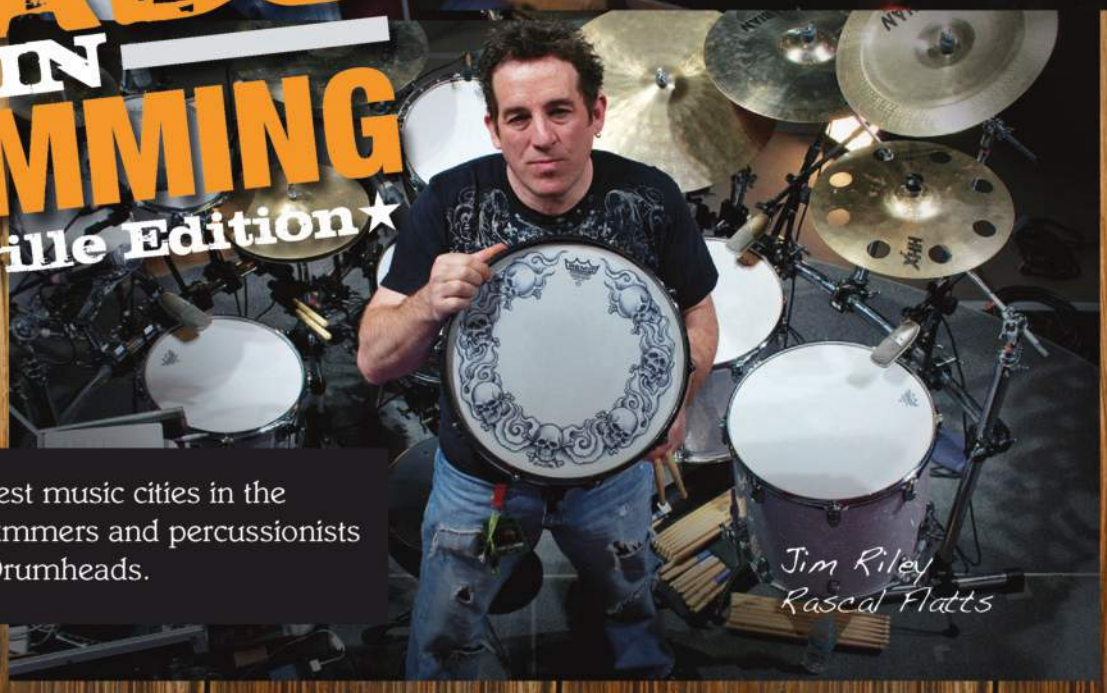

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Drowning Pool's MIKE LUCE Automatically Heavy

In 2002, Drowning Pool suffered the death of its original singer, Dave Williams. Following a painful, less-than-stellar comeback disc, drummer Mike Luce, bassist Stevie Benton, and guitarist C.J. Pierce, now joined by their third singer, former Soil vocalist Ryan McCombs, rose from the ashes, scoring big with the song "Soldiers," off the album *Full Circle*.

On its fourth, self-titled opus, Drowning Pool sounds stronger than ever, delivering an anthemic, melodic rock record. Evident throughout the disc is the cohesiveness of the band. "Stevie Benton and I have been together for a long time," Luce says. "We provide foundations. We're not next month's prodigies, but we finish each other's sentences."

"Let The Sin Begin" is a case in point. "Under the solo Stevie does a repeated walking bass line, and I lock into that with the double bass drums," Luce explains. "We really tried to add to what was going on without detracting from the solo."

With Drowning Pool, the song is always king. "Sometimes the drums take a backseat," Luce says, "and it's not about what I'm playing but rather what I'm not. Heaviness isn't about coming out of the speakers with everything in my arsenal. If I'm locked in and tight, that heaviness will automatically be there. I think it's a matter of it being genuine; the heaviness comes from how true I am to the music. I want to accentuate everyone's strong points. It's about knowing when and where to shine."

Luce, a musical sponge, is always striving for improvement. "We should take what we can from everybody, dissect it, process it, and apply it where we can to our own voice," he says. "As a drummer you can't go around being closed off, boxed into your own genre or your own clique. You can't think one style is better than the others. That's short-changing yourself and your ability to play for the song and help your band and yourself to the next level. Ultimately I believe we become better people that way."

Steven Douglas Losey

BREAKOUT BEATS

Drowning Pool's 2001 debut album, *Sinner*, propelled the band to platinum status within six weeks of its release. The song "Bodies" was a fist-pumping Ozzfest staple, and the recording features plenty of reasons to dig Mike Luce's drumming. Luce provides four-on-the-floor rhythms all over *Sinner*, and his bouncing snare on "Tear Away" and double bass groove on "Mute" are equally impressive. Where he really hits his stride, though, is on cuts like "Sermon" and "Follow," where he creates tastefully accented fills over Dave Williams' screaming vocals.

ON TOUR

Jay Lane with Primus • **Blair Sinta** with Melissa Etheridge • **Abe Cunningham** with Deftones • **Frank Jargiello** with EkoTren • **Sean "the Cannon" Shannon** with the Pat Travers Band • **Matt Traynor** with Blessthefall • **Mark O'Connell** with Taking Back Sunday • **Ed Toth** and **Mike Hossack** with the Doobie Brothers • **Bryan Devendorf** with the National

JOE CHAMBERS

Playing The Piece

Jazz great Joe Chambers views his multi-instrumental talents primarily as a means toward a higher goal: bringing compositions alive. "At this point, drums to me is just another color," he says. "I play mallets, and I always could play 'arranger's piano.' I'm not locked into drumming and 'drumistics' per se."

Chambers' big-picture awareness has contributed to his long career as an in-demand sideman with a discography exceeding 500 releases. His latest disc as a leader, *Horace To Max*, showcases that deep well of experience, with tasteful mallet soloing, swinging, sculpted drumming, and rich arranging. The superb quintet includes Eric Alexander on tenor sax, Xavier Davis on piano, Dwayne Burno on bass, and percussion heavyweight Steve Berrios. Two of Chambers' strongest influences inspired the disc's title. "I consider [pianist] Horace Silver to be one of the greatest composers in jazz," the drummer says. "And Max Roach was my mentor. He was very versatile and always expanding."

The honor of working with Roach was first bestowed upon Chambers in 1970, when the mentor formed M'Boom, a prestigious all-percussion collective in which each member had to cover an arsenal of instruments. This is where Chambers began playing vibraphone. "We did a whole year of rehearsing," Joe recalls. "We took all that time with no gigs, just to learn how to play and get a sound." A newly reformed version of M'Boom is on the move again, paying tribute to Roach's spirit. The group recently joined forces with the World Saxophone Quartet for a weeklong stint at New York City's Birdland and also toured Europe.

From the early '60s, Chambers was a frequent force on classic LPs and, most famously, on Blue Note sessions. The busy drummer cut tracks with giants such as Freddie Hubbard, Bobby Hutcherson, Sam Rivers, Wayne Shorter, Joe Henderson, Andrew Hill, Donald Byrd, Archie Shepp, Charles Mingus, McCoy Tyner, and Chick Corea. "Even back then," Chambers says, "I was given drum charts, but I would always look at the piano part. I would learn the piece and know it through and through. On a lot of those sessions, it wasn't actually working bands. But they sounded like it." Several of Chambers' own compositions impressed bandleaders, making the cut to vinyl.

In addition to handling a busy performing schedule, Chambers has been active since 2008 as a Distinguished Professor Of Jazz at the University Of North Carolina Wilmington, where he passes on lessons in music and in life. "Students have often said to me, 'I'm repeating myself all the time—how do I get away from that?' I say, 'You can do that by playing the composition. Everybody has clichés, but you can avoid that by playing the piece.'" Seizing the new possibilities afforded by the university position, Chambers will soon be performing on vibes and drums in a piece he arranged for the Wilmington Symphony Orchestra. Like his mentor, the multitalented Chambers truly is always expanding.

Jeff Potter

BREAKOUT BEATS

In the mid-'60s, Blue Note Records launched a whirlwind of vanguard LPs, and Joe Chambers was swinging hard at the label's epicenter. After breaking into the roster in '64 with progressives like pianist Andrew Hill and on the bold post-hard-bop explorations of Freddie Hubbard's *Breaking Point*, Chambers was in high demand by '65, delivering one stunner after another. "We'd sometimes do three albums a month," he recalls. Sam Rivers' *Contours* also proved a watershed, pointing toward the avant-garde. Chambers considers a '65 recording with Wayne Shorter, *Etcetera*, to be one of his finest moments. Featuring an apex band that includes pianist Herbie Hancock and bassist Cecil McBee, the tracks showcase Chambers' superlative accompanying skills, mixing authoritative strength with finesse.

OUT NOW ON CD

ARTIST/ALBUM	DRUMMER
Bill Carrothers: *Joy Spring*	**Bill Stewart**
The Stryker/Slagle Band: *Keeper*	**Victor Lewis**
Ratt: *Infestation*	**Bobby Blotzer**
Big Audio Dynamite: *This Is* (reissue)	**Greg Roberts**
Gogol Bordello: *Trans-Continental Hustle*	**Oliver Charles**
Dolly Parton: *Letter To Heaven* (reissue)	**Jerry Carrigan**, **D.J. Fontana**
Framing Hanley: *A Promise To Burn*	**Chris Vest**
Karen Elson: *The Ghost Who Walks*	**Jack White**
The Wayne Brasel Quartet: *If You Would Dance*	**Peter Erskine**
Adriano Santos: *In Session*	**Adriano Santos**
Escats: *Para Que Estés...En El Concierto* (CD/DVD)	**Kin Rivera Jr.**
David Smith Quintet: *Anticipation*	**Greg Ritchie**
Seabird: *Rocks Into Rivers*	**Preston Lane**
Disturbed: *Asylum*	**Mike Wengren**
Go Radio: *Do Overs And Second Chances*	**Steven Kopacz**
Walter Trout: *Common Ground*	**Kenny Aronoff**
Nova: *Nepenthe*	**Rob Bujak**
Social Code: *Rock 'N' Roll*	**Ben Shillabeer**
The Postelles: *The Postelles*	**Billy Cadden**
Tomo Fujita: *Pure*	**Steve Gadd**, **Bernard Purdie**, **Steve Jordan**
Court Yard Hounds: *Court Yard Hounds*	**J.J. Johnson**, **Don Heffington**, **Pat Manske**

Pearl Masters Series Mystery

Masters RetroSpec

Masters Custom

2009 Masters

2005 Masters Mahogany Classic

During what time frame did Pearl sell the now discontinued Masters series? I've been searching around, and it seems relatively tough to get information on this line.
Ian

According to Pearl's Gene Okamoto, "Before I go into the chronology of the Masters series, let me clarify that Masters is not discontinued. The Masters MCX—'the most affordable Masters ever'—is alive and well! I can understand the difficulty of keeping track with the many changes Masters has undergone, though, and hopefully this quick history will be helpful.

"In response to artists asking for more sensitive and focused-sounding drums, Pearl introduced the MMX Masters Custom (maple) and MBX Masters Studio (birch) in 1993, featuring thin 4-ply, 5 mm shells for improved sensitivity and 4-ply, 5 mm reinforcement rings for improved focus. In 1995, Masters Custom Gold (4-ply maple) with 24k gold–plated hardware was added to the lineup.

"In 1997, the MHX Masters Mahogany Classic Limited Edition with 4-ply, 5 mm African mahogany shells and 4-ply, 5 mm maple reinforcement rings became available. MRX Masters Custom Extra with 6-ply, 7.5 mm maple shells was also introduced, while MBX Masters Studio (birch) was discontinued. In 1999, BRX Masters 6-ply birch with 6-ply, 7.5 mm birch shells was introduced, but the Masters Custom Gold and MHX Masters Mahogany Classic Limited Edition were discontinued.

"In 2000, the MHX Masters Mahogany Classic with 4-ply, 5 mm African mahogany shells and 4-ply, 5 mm maple reinforcement rings was introduced. In 2003, Pearl issued the MSX Masters RetroSpec, featuring 6-ply, 7.5 mm maple shells finished in a retro-style Delmar covering. Introduced in 2006 was the BSX Masters Studio 6-ply birch 'glass' with 6-ply, 7.5 mm birch shells, finished with a Delmar glass covering imbedded with real glass flakes.

"In 2007, Masters was simplified into two lines: Masters MCX and Masters Premium. Masters MCX featured affordable pricing and was packed with professional features, including 6-ply, 7.5 mm, 100 percent maple 'legacy' shells. Masters Premium featured upgraded Reference OptiMounts, spurs, and floor tom legs and brackets and was available in the following configurations: MMP (4-ply, 5 mm maple shells with 4-ply, 5 mm maple reinforcement rings), BMP (4-ply, 5 mm birch shells with 4-ply, 5 mm birch reinforcement rings), MRP (6-ply, 7.5 mm maple shells), and BRP (6-ply, 7.5 mm birch shells).

"In 2010, Masters MCX continues to offer superior Masters quality and sound at incredibly affordable prices. Masters Premium has been discontinued, but it can still be special ordered."

THE DOCTOR IS IN

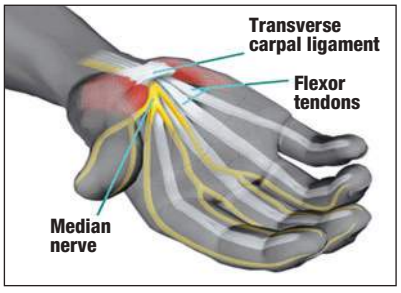
by Asif Khan, M.D.

Carpal Tunnel Recovery

I recently joined a high-energy pop-rock cover band. In the past, I had ganglion problems that left my wrist tight and sore. I have since loosened my grip and changed my setup configuration and stick size. What exercises will keep my wrist healthy? Would weights be detrimental?
Pete

Without further information, it sounds like your symptoms may be consistent with carpal tunnel syndrome (CTS), the most common compressive nerve disorder. CTS refers to the symptom complex brought on by compression of the median nerve as it travels through the carpal tunnel in your wrist. Ganglion cysts can also cause the same symptoms, but I will focus on CTS, as ganglion cysts are rarely problematic and conservative measures are similar.

The carpal tunnel in your wrist contains the median nerve and nine tendons. When CTS is the diagnosis, pain or tingling of the hands is almost always present. CTS comes and goes, and pain can be present in just the hand or, less commonly, up to the elbow.



Symptoms of CTS are often reported to be worse at night and may be severe enough to awaken patients. Patients may need to "shake out" their hands or run them under warm water. Symptoms are often provoked by activities requiring prolonged wrist flexion/extension, such as driving, reading, typing, holding a telephone, and, obviously, drumming.

To reproduce the pain, tingling, and/or stiffness, you can try to diagnose yourself using the Phalen's test (flexing your wrists with your palms together, like saying "namaste" in India, for one minute), the Tinel's sign (tapping the wrist below the palm for thirty to forty-five seconds), or manual wrist compression testing.

In a doctor's office, nerve conduction studies are a sensitive measure of detecting compression of the median nerve as it travels through the carpal tunnel, showing slowed conduction velocities.

Treatment of CTS depends on whether the case is mild, moderate, or severe. Measures may include physical therapy (carpal bone mobilization and nerve gliding), steroid injections, or even surgery if the symptoms are severe enough. I will focus on what you can do at home: exercises, stretching, and wrist splinting. Recovery is most closely associated with how long you've had the symptoms, whether both wrists are involved, and whether you have night symptoms.

A wrist splint, or brace, which can be purchased over the counter, maintains the wrist in a neutral position, thus preventing further injury. It is usually worn at night but can be worn continuously. Night splinting alone can reduce symptom severity and improve median nerve conduction velocities.

Clinically speaking, doctors do not often recommend yoga, but this is one of those instances where it could certainly help. Yoga intervention consists of eleven postures designed for strengthening, stretching, and balancing each joint in the upper body and should be done twice weekly. Other exercises you can do include stretching each finger, flexing and extending the wrists as far as is bearable, and squeezing a tennis ball several times daily. It should be noted that—in my experience—ultrasound therapy, diuretics, vitamin B6, and electrical, magnetic, and laser therapy do not seem to help.

I would not pursue weight training, as it might make your symptoms worse. For someone with mild to moderate symptomatic CTS, I would recommend nocturnal wrist splinting, stretching, rest, ice, and anti-inflammatories. If the pain persists, I would see a physician for possible injections, physical therapy, and/or surgery. I myself have suffered from CTS. In addition to following the suggestions above, I refrained from drumming until my pain was completely gone.

HOW TO REACH US
miked@moderndrummer.com

TMD
RED MAHOGANY KIT

by David Ciauro

Is it possible to bring your custom dream kit to life without breaking the bank? According to Tom Diverio, founder of the Miami-based TMD Custom Drums, it sure is! In 2001, with seventeen years of drumming experience and a degree in architecture from the University Of Miami, Diverio started TMD with the goal of creating "top-of-the-line drums at a reasonable price." Furthermore, the drums are meant to make a visual statement as well as a sonic one, setting those who play TMD apart from the pack. Let's see how the models measure up to these intentions.

GENEROUS OFFERINGS

All TMD custom kits are built with either 6- or 8-ply Keller maple shells and come standard with Remo heads, Trick throw-offs and butt plates, PureSound snare wires, and Gauger RIMS mounts. Standard hoops are 2.3 mm chrome, and offset lugs are a no-cost option. Snare drums are available with 12- to 50-ply shells, and TMD also offers the option of stave and steam-bent shells. Drum dimensions are practically unlimited.

ONE SERIOUS KICK DRUM

The three-piece kit we checked out has a 22x20 kick (that's 22" *deep*, my friends), a $6^1/_2$x10 tom, and a 12x14 floor tom. For aesthetic purposes, the bass drum is equipped with a 4" hoop on the front side, which makes the drum even deeper. While the kick looks cool, it's not necessarily practical. If your intention is to gig with a drum this size, you'll need a custom case, and the kick's extreme depth could make transporting it quite tricky.

As for the sound, it took some tuning know-how to get the low-end punch you'd expect from such unconventional dimensions. The drum sounded nice when the batter head was kept loose to summon the low end, while a medium-tension front head harnessed some punch. Other tunings, such as keeping the batter head tight and the front head loose, didn't achieve the desired attack, and the low end became boxy, since there was too much distance for the air to be pushed and the lower frequencies seemed to stay trapped in the shell. The best sound I got came when I rested a big blanket on the inside of the drum without touching either head. This allowed the heads to resonate, while the blanket took away the boxiness. What remained was a defined attack and a tightened low end.

An awkward aspect of this drum was the offset lug alignment. The ten lugs are situated in such a way that on the front of the drum one lug is positioned directly in the middle of the hoop at the top and the bottom. This means that keeping the front of the kick too low to the ground will unbalance the drum and make it difficult to get to the bottom lug. The front hoop must be raised a few inches off the floor in order to sit properly. But remember that this offset lug placement is an added option; TMD kick drums can also be ordered with standard inline lugs.

TINY TOMS

The $6^1/_2$x10 rack tom had a very focused attack with a short decay. Its size limited its tuning range to higher tones, but the drum had a good woody quality in its higher registers. The 12x14 floor tom didn't hold a low tone like larger floor toms do. But since the rack tom is so small, the interval between it and the 14" floor wasn't too drastic, which kept the kit sounding cohesive. Tunings in the higher registers produced some pleasant tones with plenty of attack and a defined brightness. Both toms were easy to tune. TMD cuts its drums with standard double 45-degree bearing edges, but you can order them with whatever custom edges you prefer.

DEEP, TIGHT SNARE

We got to check out an 8x13, 10-ply vented snare finished in green stain high gloss with black stain splatters ($650). This drum featured a black Trick throw-off and 50-percent-offset 1" chrome tube lugs. At a lower tuning, the drum sounded throaty. But its true colors came out with the batter head tensioned tightly. This gave a familiar "pop" often heard in punk, hip-hop, and gospel grooves. The drum had a snappy snare sound, while the deep shell allowed the tone to retain some throatiness. The depth of the snare bed is nice, but the edge shaping of the bed is pointed instead of rounded, which could cause damage to heads if you like to crank your snare-side skin very tight.

tmdcustomdrums.com

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FINISHED FOR ATTENTION

A popular finish for TMD is a satin stain with black stain splatters, as seen on the four-piece red mahogany kit ($2,200) we received for review. The look will draw the attention of younger drummers and those who play in edgy or trendy genres such as punk, indie rock, pop, hip-hop, or the South Beach Latin scene. The kits and snare drums shown on the TMD Web site comprise a visually impressive collection, with slick custom designs and finishes as well as creative concoctions such as a 7x14 Coke bottle green acrylic/custom graffiti art floating chamber snare with a 6x12 maple shell insert, shown here.

ZILDJIAN
EFX, FX, ZHT, AND ZXT ADDITIONS

by David Ciauro

MODERNDRUMMER DIGITALLYENHANCED

Consumer demand has inspired Zildjian to add more sizes and products to the EFX, FX, ZHT, and ZXT series. In 2009, the company launched Zildjian On Tour, an event in which product specialists brought prototypes to thirty drum shops around the country to get firsthand feedback from customers. In this review are the cymbals created in response to the information Zildjian gathered while on that tour, plus a few new notables.

8" AND 10" ZXT TRASHFORMERS

First up are the 8" ($90) and 10" ($108) ZXT Trashformers, which are joining the popular 14" Trashformer that was introduced in 2002. The unique shape of these models was inspired by an old brass cymbal that belonged to a student of Berklee professor Mike Mangini. Mangini brought that piece to Zildjian, claiming it would make a great effects cymbal, and the Trashformer was born. Paul Francis, Zildjian's director of research and design/quality, won't say exactly how the company achieves the unique bent design, but the misshapen cymbals offer an incredibly trashy effect at a very reasonable price. "These are great add-ons in an economy like this," Francis says. "It's a good item to pick up at the checkout counter and apply however you see fit. The cymbals are fully lathed and have a weird oxidization, which is the byproduct of an annealing [heating and then cooling] process, so they have an orange, purple, or green tinge to them."

The paper-thin 8" model had a harsh, dirty, metallic sound that was fun to experiment with by stacking the cymbal over or inside Chinas or atop small crashes. The 10" Trashformer had a bit more sonic depth and presence than the 8", but it produced a similarly noisy effect. Despite looking and sounding like cymbals that escaped from the Land Of Misfit Toys, both models were very functional on their own. When I stacked the 8", the 10", or both, the Trashformers gated the decay of the primary cymbal, with the 10" providing a slightly more gated sound than the 8".

13" AND 15" ORIENTAL CHINA TRASHES

Oriental China Trashes make up Zildjian's most popular China series, so the company decided to offer some smaller odd sizes. The 13" ($286) sounded more like an effects cymbal than a standard China, but it still created a desirably trashy tone. Its smaller size makes it another great choice for stacking. In fact, I stacked the 8" Trashformer inside the 13" Oriental and got a gnarly-sounding, fast, gated effect. On its own, the 13" China Trash had a high pitch with a slightly stiff attack. In comparison with Zildjian's full lineup of Oriental Chinas, the 13" was more one-dimensional than most of the other sizes but was still a pleasure to experiment with.

The 15" Oriental China Trash ($329) had more body than the 13", with a deeper "caaaa" sound and some nice throatiness. It was slightly more controlled than the bigger sizes, but it maintained a standard China sound with a pleasant brashness.

A DARK BLEND OF CRASH AND TRASH

The 18" K EFX ($495) was my favorite of all the EFX cymbals in this review. It had a good amount of crash, with a darker vibe and a subtle trashy roar. This model felt better to play than the stiffer 20" A Custom EFX. The K had a more flexible response, making it much easier on the sticks.

"There's just enough body that it gets heard but doesn't hang on too long to get in the way," Francis says.

A CUSTOM EFX

The EFX line is based on the Remix series that was launched in 1999; it uses laser cutouts to interrupt the flow of vibrations, creating a trashy sound. The cymbals in this line are best used as alternatives to Chinas and crashes, because their trashiness lingers between that of a crash and a China. Already on the market are 16" and 18" A Custom EFX cymbals, but popular demand has spawned the 14" and 20" versions.

The 14" A Custom EFX ($303) had a fast, bright, accented attack with a subtle trashiness. Its paper-thin weight gave it some bite. For a small cymbal, it was very loud, even though the laser-cut holes gated its sustain a bit. The overall sound was more tinny than trashy, and the higher pitch could be a bit too harsh for some drummers but perfect for others.

The 20" A Custom EFX ($512) is thin, but it had a stiffer feel. Its thick midrange attack and trashy, shimmering high end gave it a huge presence. This particular size was pretty unruly and unapologetically loud, so it would be best suited to louder applications. If you're playing in really quiet environments with brushes or rods, though, all the EFX cymbals will offer interesting ride alternatives with a cool, dirty edginess to them.

16" K EFX CRASH

Darker-sounding K EFX cymbals were added to the series at the request of Zildjian's U.K. offices. The 16" K EFX ($419) is a thin-weight cymbal with a nice dark tone. Its sound combined the warmth of a crash with the brashness of a Trash. The overtones rang longer than I expected, but the attack was quick and the decay was even.

ZHT RIDE AND MASTERSOUND HI-HATS

The ZHT line now includes a 22" ride ($296) and 15" Mastersound hi-hats ($344 per pair). These sheet-bronze cymbals are made from 88 percent copper and 12 percent tin and have a traditional finish. They're a great value for all levels of players, especially (but not limited to) those in pop, rock, and metal genres. "The ZHT series is kind of a dark horse in our line," Francis says. "It's shaped, hammered, and then lathed just like the A series."

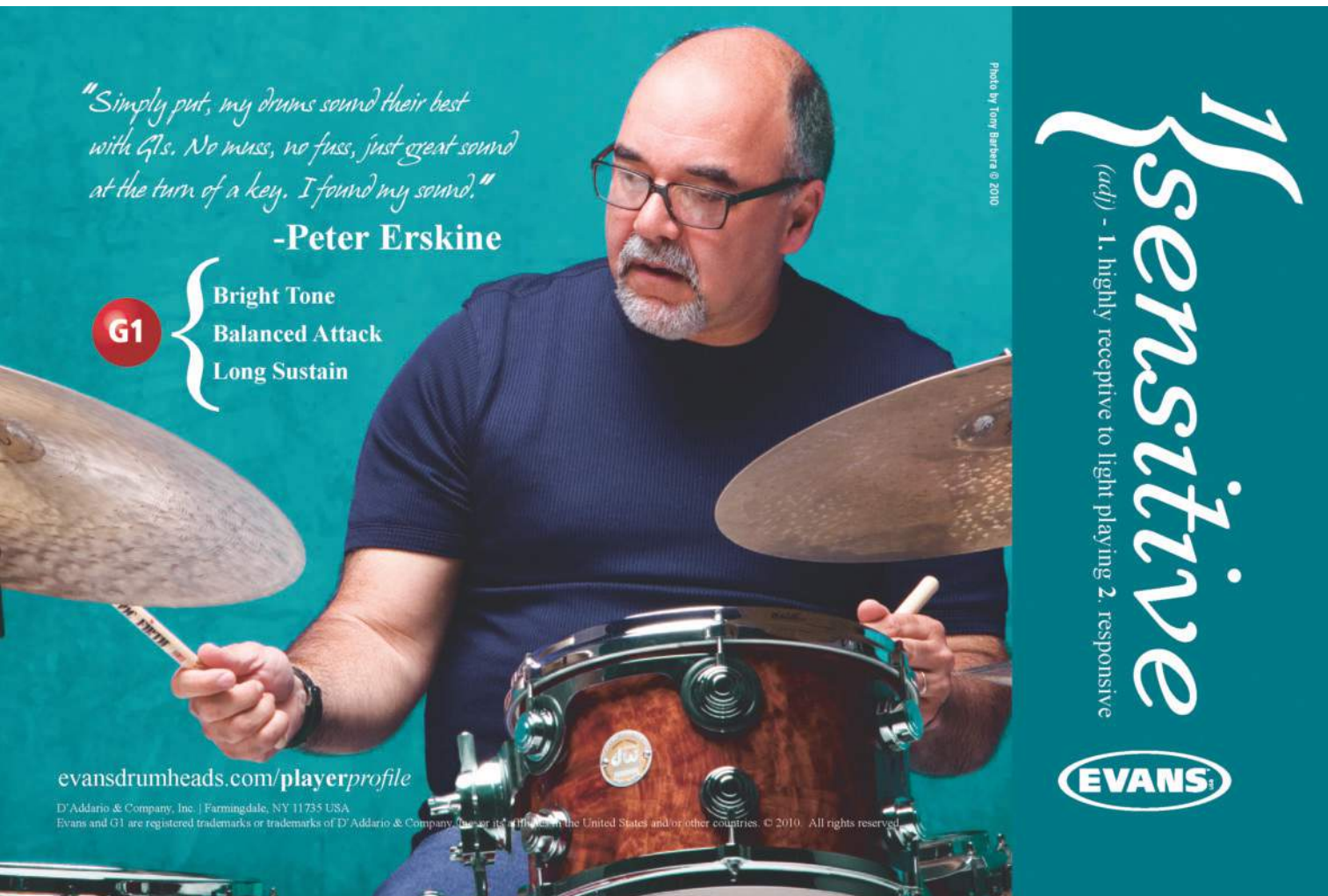
The 22" ride was very clear. It had a good stick attack with a well-articulated ping, a clean body, and a clear bell sound. Its medium-heavy weight means you can crash on it as well—but for me it was a bit overbearing and stiff as a crash. The cymbal's decay was quite long, with an even midrange. "We haven't had a 22" sheet-alloy ride since the Amir line back in the '80s," Francis notes.

The 15" ZHT Mastersound hi-hats had an amazingly crisp and defined chick sound that was heavy and cutting. The wavy shape of the bottom cymbal contributed to the chick and made for a clear stick sound as well. These bright-sounding hi-hats had a loud metallic swoosh when held half open and were downright savage when hit fully open.

CONCLUSION

The ZHT and ZXT lines are made for cost-conscious drummers who want clear, crisp tones or fun, trashy cymbals to experiment with. Models in the A Custom and K EFX lines cost about $10 more than standard A Custom and K crashes, because Zildjian sends its EFX line to a third-party vendor to do the laser cutting. The expansion of the FX Oriental series to include 13" and 15" Chinas also offers a cost-effective means to get a good amount of "pang" for your buck.

zildjian.com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-Peter Erskine
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sensitive
(adj) - 1. highly receptive to light playing 2. responsive
EVANS

PRO-MARK
NEW AUTOGRAPH COLLECTION STICKS

by David Ciauro

Three well-known faces and one well-known mask finally put their signature on their designed weapon of choice, in Pro-Mark's Autograph Collection, a series of sticks customized to artist specifications. The company uses a category system called the Anatomy Of Feel, which places each model within size and weight subgroups, from small to double extra large, based on classic stick models such as 7A, 5A, 5B, 2B, and 3S. Each of these new Autograph sticks falls somewhere within those standards.

THOMAS PRIDGEN HICKORY TX510W

At the ripe age of nine, Thomas Pridgen won the Guitar Center Drum-Off, and we haven't stopped watching him since. His playing with the Mars Volta wowed us with blazing single-stroke fills, killer one-foot kick work, and an overall ability to execute complex grooves with ease and precision.

Pridgen's hickory model falls in the large (5B) group, with a length of $16\frac{1}{8}$" and a diameter of 15 mm (.590"). It feels very balanced and has a medium taper that leads to a large oval-shaped wood tip. The sticks rebound nicely, making them good for the machine-gun ghost notes Pridgen incorporates into his playing, while being weighty enough to deliver power. Articulation on cymbals is pronounced, with a purposeful attack. List price: $14.95.

RAY LUZIER HICKORY TX757W

Being the powerhouse that propels Korn's energetic angst-filled sets requires sticks that will take abuse. Like Pridgen, Ray Luzier prefers a $16\frac{1}{8}$" length and a 15 mm (.590") diameter. Luzier's stick, however, is beefier, due to its very short taper and oversize oval wood tip. This stick is all about volume and durability. The lack of taper and the fatter tip sacrifice some responsiveness, which makes subtle dynamics less feasible. List price: $14.75.

JOEY JORDISON HICKORY TX515W

Leave it to Slipknot's Joey Jordison to incorporate the element of gore into something as innocuous as a drumstick. He took the phrase "put yourself into everything you do" and actually added some of his own blood to the red ink used for the lettering. Jordison's stick is in the medium subgroup, with a length of 16" and the 14 mm (.551") diameter of a 5A. Its full, round bead tip provides a loud, focused attack and sits on a slim tapered neck that gives the stick a light feel and a quick response. List price: $15.25.

BILLY WARD HICKORY TX526W

Renowned session drummer Billy Ward's model puts the customization aspect of stick making into full swing. The length and diameter are that of a classic 5A (16"), but the small barrel-shaped wood tip lightens up the feel on cymbals and provides a quick bounce. The taper gets quite slim but does so gradually, keeping the stick feeling balanced. What's unique about Ward's stick is the grip. About 2" up from the butt end is a protrusion that Pro-Mark calls a comfort bulb. This area of added girth is designed to offer control to players who keep a loose, relaxed grip on their sticks.

Though my eyes dismissed this stick before I tried it, I must admit it felt very natural in my hands. But if you like to use the butt end of your sticks for added power, you play traditional grip, or you tend to choke up or down on your sticks while playing, the bulb could get in your way. List price: $15.25.

promark.com

SNARE DRUM OF THE MONTH

GRETSCH
STANTON MOORE SIGNATURE

MODERN DRUMMER DIGITALLY ENHANCED

by David Ciauro

In the March 2010 issue, we took a look at Stanton Moore's signature titanium snare, from his own Stanton Moore Drum Company. This month we bring you Moore's signature Gretsch $4^1/_2$x14 solid-ply bird's-eye maple snare.

The shell is outfitted with maple reinforcement hoops and has a 30-degree bearing edge and a Dunnett throw-off. The snare beds are shallow, which is said to enhance the drum's sensitivity. Even with the forty-two-strand snare wires set at a fairly loose tension, the drum's buzz remained part of its infinite charm, rather than sounding as though the wires needed to be tightened. As I increased the snare tension, the good qualities of the buzz remained, and the added snap focused the overall sound without choking it.

The unique character of this model comes from the bird's-eye maple's warmth and naturally higher pitch, which let you retain a higher tone and roomy overtones, even at lower tunings. Moore's preferred method of tuning the drum is to set the snare-side head as tight as possible and the batter head at a medium or medium-loose tension, with the snares loose and relaxed. According to the drummer, "This gives me plenty of response and resonance for any New Orleans second-line stuff as well as all the buzz rolls and finesse stuff that I do, while also providing a wonderfully fat backbeat." Moore's suggested tuning method really brings out the best qualities of the drum. But rest assured that this is a versatile snare that sounded excellent throughout a variety of tunings and applications.

For consistency purposes, Moore's wood and titanium models have the same specs—$4^1/_2$x14 with eight lugs—which allows Stanton to quickly and easily switch between the two on stage. Rounding out the aesthetics of the Gretsch drum are Moore's signature emblem and badge. If you're fond of this drum but you don't want Stanton's signature emblazoned on it, you can have yours made to order without the emblem. List price: $1,875.

gretschdrums.com

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Session Great

Brian MacLeod

MY TOP 10 TRACK LIST

When *Modern Drummer* asked me to write about ten songs I've played on that were special to me, my initial thought was, *Wow, it's going to be hard to come up with that many.* Then I started reviewing music and realized it would be tough to narrow it down! So here you have it. I'll start with a happy accident.

Sheryl Crow, "Solidify," *Tuesday Night Music Club* (1993)

"Solidify" was a song I recorded for Sheryl Crow's first album. I've had drummers come up to me and say, "That's a crazy track. The fills are all in weird places. How did you come up with that?" Well, to let the cat out of the bag, that track started as a jam that we recorded, and it had no form. The song was written over that jam. That's why the fills come in haphazard places. From that experience, I learned it can be cool to play fills a bar after a change to a verse or a chorus. I still do that on occasion.

For "Solidify" I used [producer] Bill Bottrell's Gretsch kit and my $5^1/_2$x14 Black Beauty snare. On other tracks I used a Valley Drum Shop wood snare, which has a darker '70s sound.

Ziggy Marley, "True To Myself," *Dragonfly* (2003)

This song was lots of fun to play, and the message is so great! I played a toy drumkit on the track. That same kit was used for a Marilyn Manson video shoot. It had a 16" kick, a 12" tom, and a 12" snare, which I cranked way up. I used two 8" splash cymbals for hi-hats. The producer, Ross Hogarth, made it sound great. I played the song using an anti-fills approach, which is a tip of the hat to Steve Jordan. Sometimes space is the place.

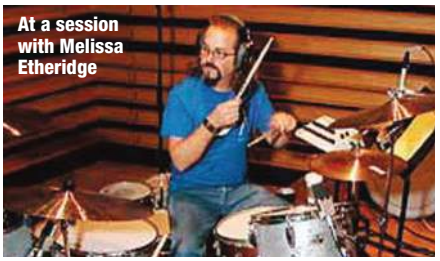
To get a consistently punchy kick drum sound, even on a toy drum, I try not to let the beater choke the sound. I let the beater slap the head, and I don't hit super-hard. If you hit at just the right velocity, you get a

ESSENTIAL STUDIO GEAR LIST

I have two snare trunks that go with me to sessions. Each one holds ten drums, five metal and five wood, in varying sizes from piccolos to deep 7x14 drums. I also bring a bunch of cymbals, including some old stuff and my Paiste Giant Beats. If I can bring all my gear, I'll bring four bass drums (20"–26"), three toms, and sometimes my 30" marching bass drum. It's amazing how just swapping out bass drums and snares creates entirely new textures. I go to my 20" kick when I need something super-punchy. The 24" has a round and dark sound, and the 26" has both heads on it for a Bonham-y sound. I also like to bring odd percussion and my toy kit, to have more colors to choose from.

If I have to do my own cartage, I'll bring two kick drums, three toms, and four snares (two wood and two metal). I always change up which snares I take with me, depending on how I feel that day.

Brian on his wood-hoop kit



At a session with Melissa Etheridge

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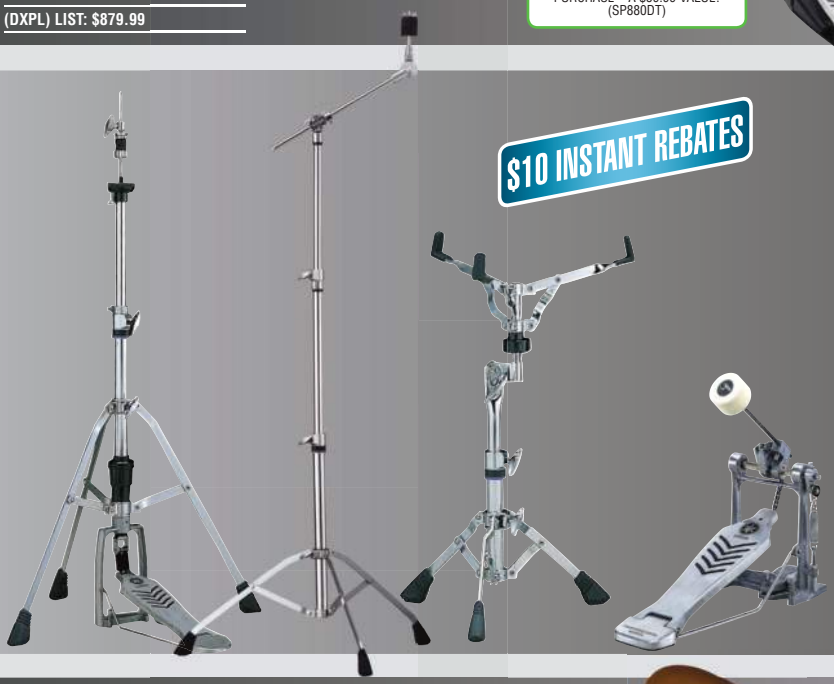

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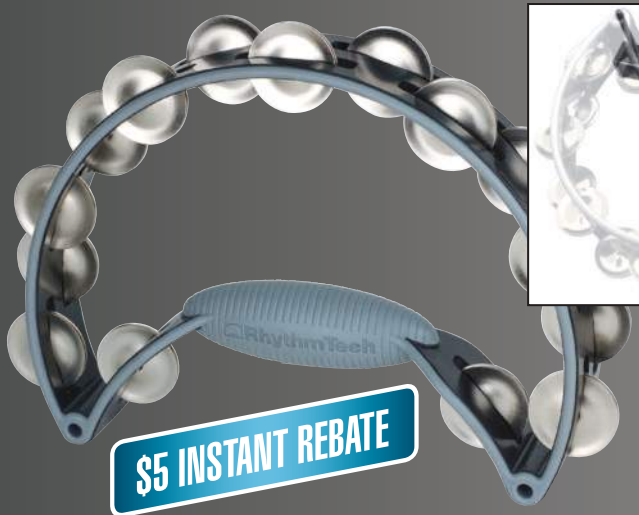

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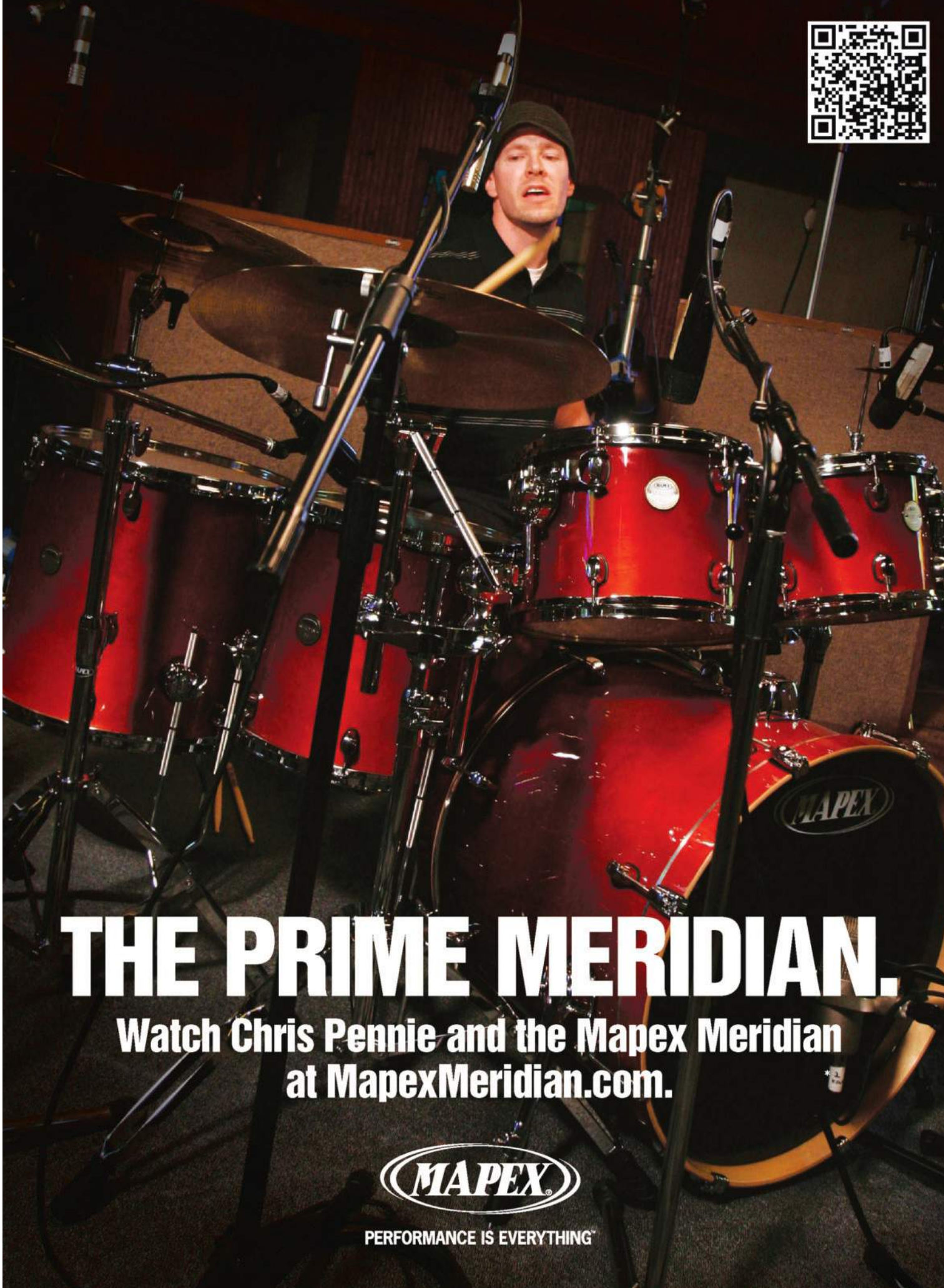

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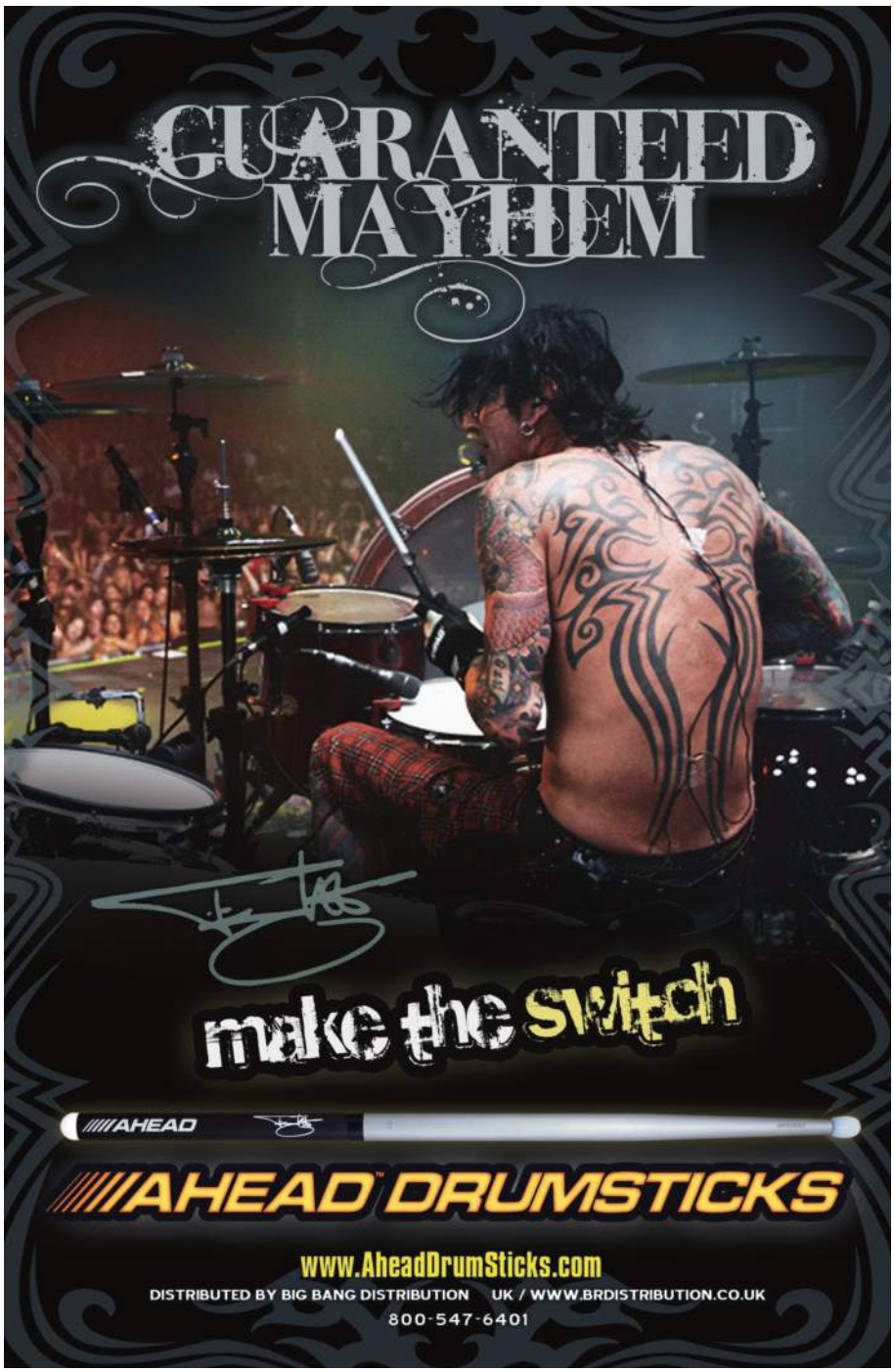
Steady grooves like this require solid time. To develop that, it's good to practice to drum loops or click tracks. When I first started recording myself, I freaked out because I was rushing my fills. So I practiced a lot to a click so I could play my grooves and fills with confidence and still sound natural, without feeling like I was pushing and pulling too much.

Toy Matinee, "Last Plane Out," *Toy Matinee* (1990)

It was hard to pick one song from this record. But "Last Plane Out" sums up the entire experience, and it was the first single. I had just moved to Los Angeles and was pretty green. When I got the call to audition for the band, I thought there was no way I would get the gig. The players in the lineup were at the top of their respective fields, and I didn't know much about recording at the time. I didn't even know what a compressor was. I learned a lot about recording techniques from this session.

I like "Last Plane Out" because I really connected with the bass player, Guy Pratt. The kick and bass guitar are pretty tight, and the middle-eight section has some cool pushes with the kick and bass.

I used [producer] Pat Leonard's DW kit, which John Good made personally for him. John even came down to the studio each day and tuned the drums for us. So I got spoiled on that session.



The Office TV show theme (2005)

My buddy Bob Thiele Jr. called me and said, "Hey, can you come down and help me record this song for a TV show?" Well, I got down there, we listened to the demo once, and then we went into the studio and tracked it. Greg Daniels, the show's producer, said, "That's perfect!" We all looked at each other in total confusion. We were still learning the song, but Greg loved what we did. It's so scrappy, but it fits the show. I hear that song at least once a day—I can't get away from it!

I used a $5^1/_2$x14 Supra-Phonic from the '70s, tuned pretty tight. I like to use different sounds on different tracks. If the song is fast and energetic, I'll generally pull out a Supra-Phonic or a $5^1/_2$x14 wood snare and crank it up to get an open, Stewart Copeland–type sound. If it's a ballad-style track, I'll whip out one of my old, deep mahogany drums, tune it way down, and muffle it with my wallet or some tape.

Dramarama, "Memo From Turner," *Vinyl* (1991)

I was brought in to do this record after they lost their drummer. We got together and played through the album once at the band's rehearsal studio and then went into the studio and started tracking. We didn't play "Memo From Turner" in rehearsal. The producer, the late Don Smith, played it for me once, we went into the studio and tracked it, and that was it. Don was a master at capturing first-take magic.

I love the ending of this track. I messed it up when we recorded it, so Don just slowed down the tape. When I was younger, I used to lose sleep over little mistakes, but now I find them endearing. This is my wife's favorite album I've ever worked on.

Christina Aguilera, "Nasty Naughty Boy," *Back To Basics* (2006)

I used my old Slingerland Radio King drumset on this track, to get an authentic '40s/'50s burlesque vibe. That style isn't my area of expertise, so I just trusted my instincts to try to make it sound sexy. Brushes always make me a little nervous. I had my sticks under my arms and had to drop the brushes and pick up the sticks to make the transition. We tracked this song live, so there was no punching in.

Christina Aguilera, "Beautiful," *Stripped* (2002)

The night I got the call to record this track,

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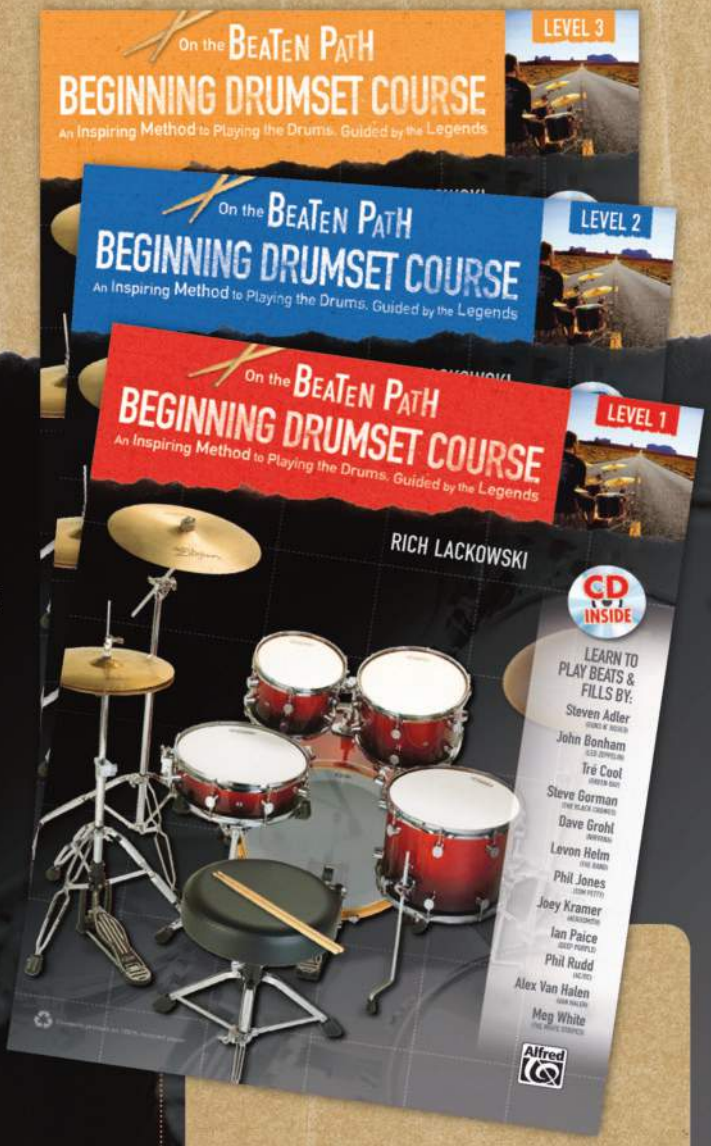

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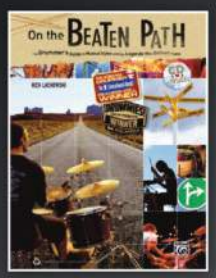

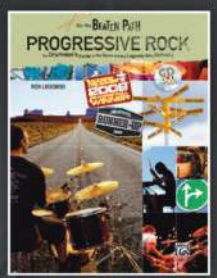

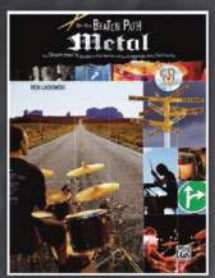

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I had worked all day. I'd just come home and lit up a cigar, and I was relaxing in my hot tub. My wife came out with the phone. I shook my head and told her, "I'm not home." But when she said it was [famed producer/songwriter] Linda Perry, I took the call. Linda had just recorded a demo for Christina and wanted me to come down that night to play on it. So I got out of my very comfortable tub and made my way down to the studio.

After we got drum sounds, Linda played me the song. I was floored! The message, the melody…everything about it was stunning. All I had to do was give it a bit of time and not screw it up. The final track has Christina's demo vocal, because she couldn't beat it.

There was a drum machine on the original demo—which I loved—so I tried to keep that steady vibe throughout. If the song had gotten really big at the end, it could have sounded cheesy. I wanted to be invisible and just keep time. Sometimes that's all you need to do.

I used a '70s Gretsch kit with a custom Drum Doctor $4\frac{1}{2}$x14 wood snare.

Pink, "Waiting For Love," *Try This* (2003)

This song was written on the spot while we were making Pink's second album. It was recorded in her living room with the drums set up in the entryway, which had marble floors. The guitarist played the riff, and I started playing a tom groove. I put tea towels on the drums to get a more distinct sound. Pink loved what we were doing, so she started singing along. This song only made the album because she loved the groove. I like the track because it was recorded live and has flaws. We didn't use a click track, so it speeds up a bit. But it's rock 'n' roll!

Sara Bareilles, "Vegas," *Little Voice* (2008)

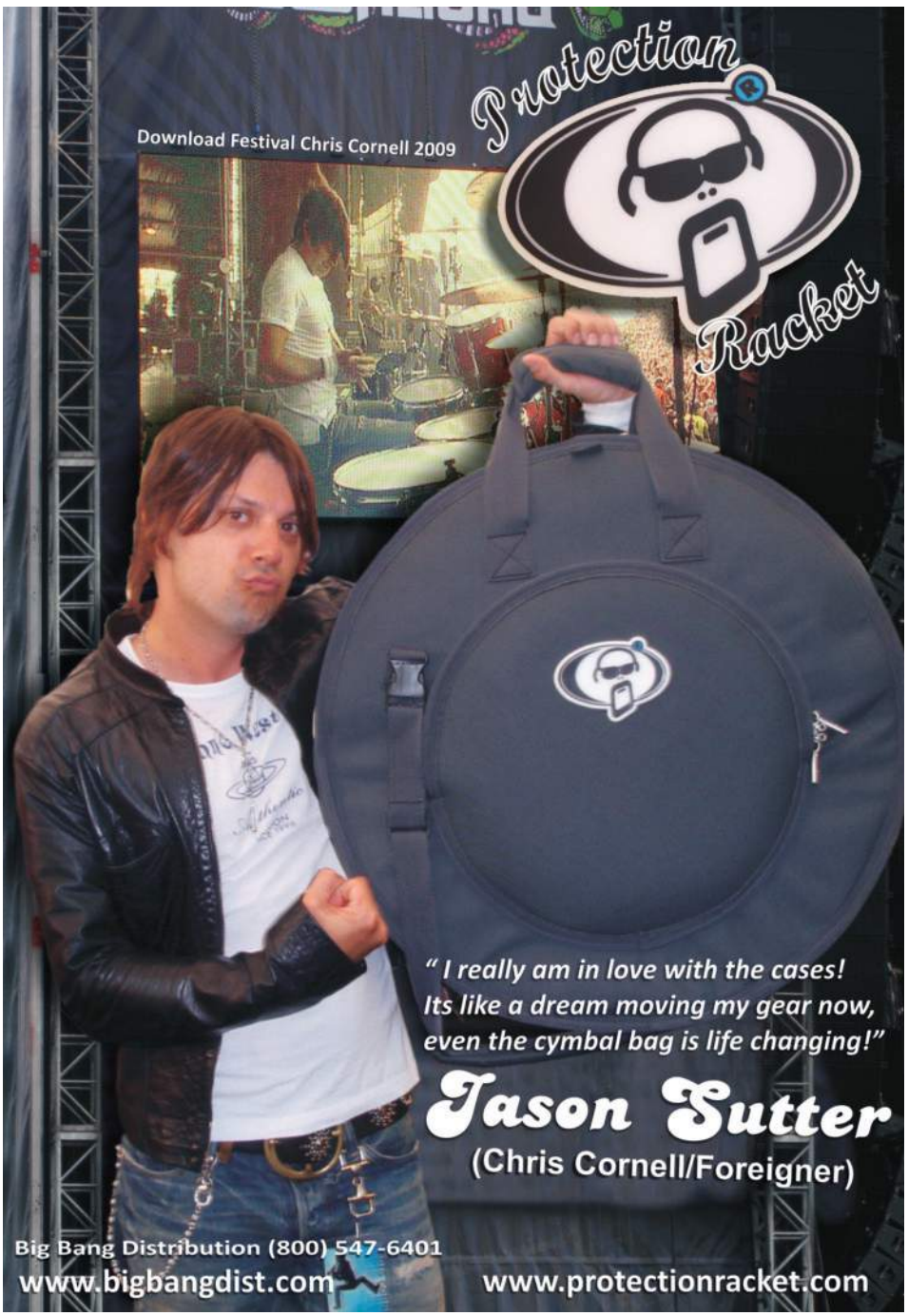
This track is full-on Brian MacLeod. Hats off to the producer, Eric Rosse, for letting me be myself. I love this one because it's so organic. I used a 30" marching bass drum. I bought that drum off eBay, and I've never messed with it—I've never changed the heads or even tuned it. It has a distinct sound. I hit it pretty lightly, because it resonates too much when I hit it harder.

The toms are custom-made wood-hoop drums by ddrum. The snare is a $6\frac{1}{2}$x14 Supra-Phonic that was taped up, with the snares nice and loose. I've learned over the years as a studio musician that it's deceiving to tune a drumkit for recording. Most drummers want to tune their drums like they would for a live gig, but once you put mics on them, the sound isn't right. I've found that I generally tune pretty low in the studio. And I don't hit too hard. I let the compressors do their work to make the drums sound big. If you hit too hard, the drums can choke. You have to find a balance where you get a great sound without losing excitement. Charlie Watts is a good example of someone who doesn't hit hard but gets a cracking sound on record.

John Hiatt, "The Wreck Of The Barbie Ferrari," *Perfectly Good Guitar* (1993)

I had a lot of fun making this entire record. I picked "Barbie Ferrari" because of the groove. It has a straight feel against a swing feel, which is something you hear on early rock 'n' roll records. From what I've heard, a lot of those sessions had rock and jazz musicians playing together, and the jazz guys would be swinging while the rock guys would be playing straight.

For this track I created a percussion loop that's both swinging and straight. I played hand drum and finger cymbal parts with a straight feel and then added a swinging part on a paint bucket. Then I played the groove on the kit with a swing feel, but the fills are straight. It was a challenge switching gears like that. The loop helped me lock in with the different feels.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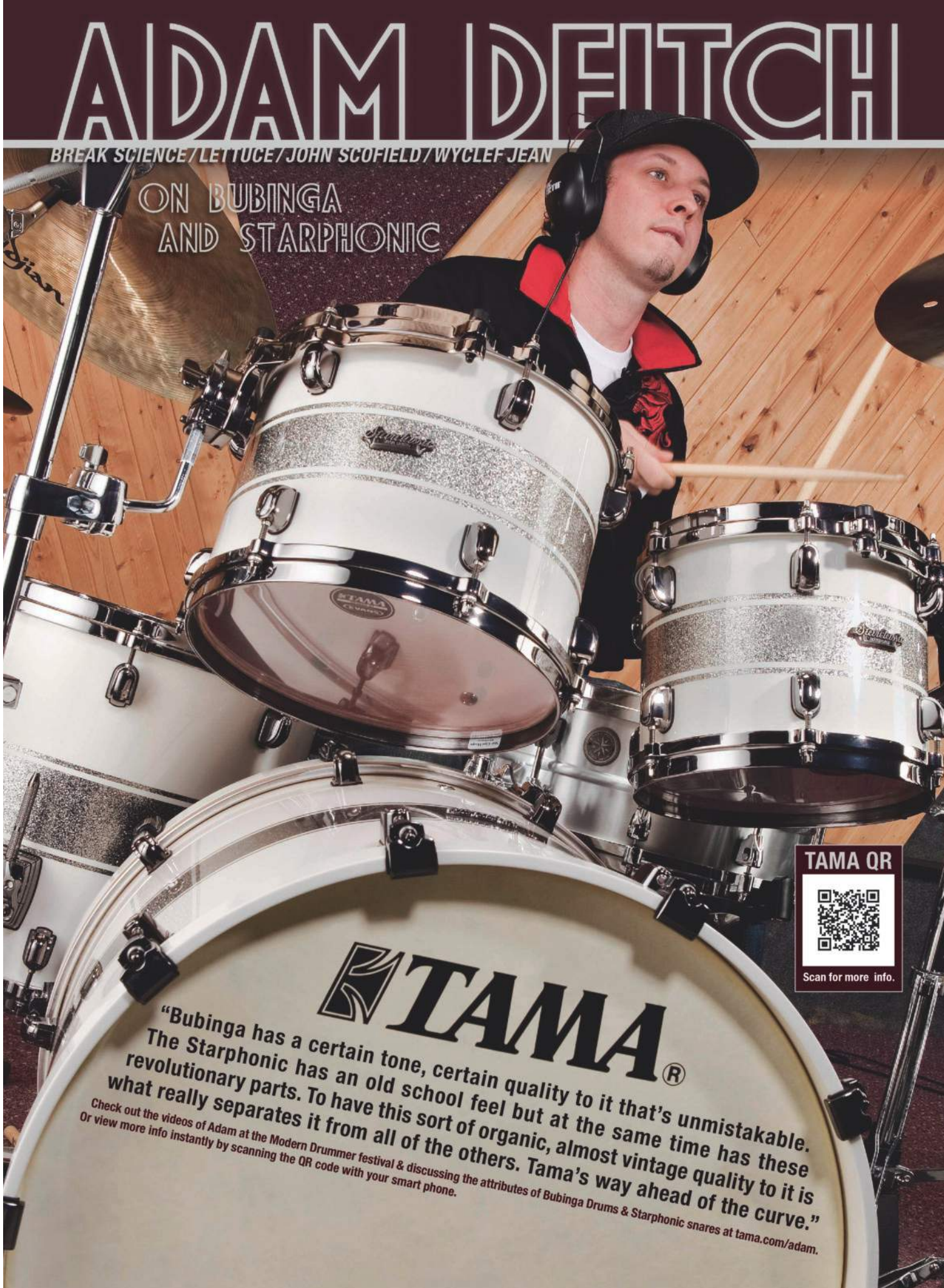
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Daniel Glass

Chris Coleman

Chris Pennie

Shannon Forrest

Story by Mike Haid • Photos by Rahav

MODERN DRUMMER FESTIVAL™ 2010

The greatest drumming show on earth comes home. Groove, musicality, and diversity rule the day.

This year the Modern Drummer Festival celebrated its twentieth edition by returning to its birthplace, the Memorial Auditorium at New Jersey's Montclair State University. This Festival featured a new single-day format with an extended lineup of eight artists—six performing on the main stage and two conducting master classes in an adjacent theater.

Musicality, diversity, and groove were clearly the themes of the event. Names like Purdie, Garibaldi, and Bonham were routinely referenced by the performers, many of whom played original music in a band context or along with prerecorded tracks. And the lineup of mostly "new breed" drummers covered a range of styles rarely heard at a single drumming event.

With yet another all-star roster of educators and drumming superstars, a packed house of drumming enthusiasts, and giveaways galore, this year's installment continued the Festival's legacy as the longest-running, most prestigious event of its kind, and Hudson Music was again on hand to film the show for posterity. Here's how the day went down.

Shawn Pelton

Adam Deitch

Benny Greb

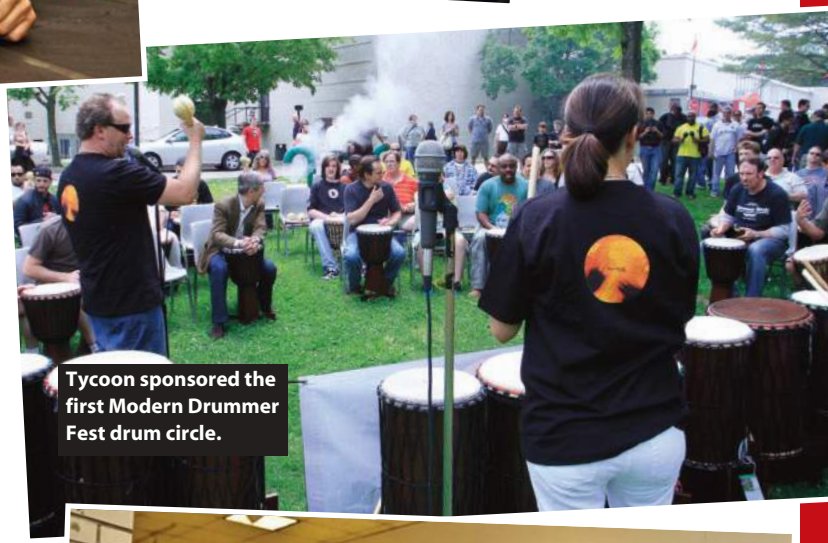
Stanton Moore

Paul Egas

Deitch, Pelton, and Forrest

MD publisher Isabel Spagnardi holds a one-of-a-kind snare drum created by DW in celebration of the twentieth Festival. DW's Juels Thomas and Scott Garrison were on hand to make the surprise presentation.

Mapex's Jeff Ivester and Joe Hibbs with Chris Pennie and lucky ticket holder Arianna Cunningham, who took home Chris's Mapex Meridian Festival drumkit.



Tycoon sponsored the first Modern Drummer Fest drum circle.

Every ticket holder went home with a commemorative T-shirt and drumhead, a Wuhan splash cymbal, and a disc packed with the sponsoring companies' digital catalogs.

Paul Egas

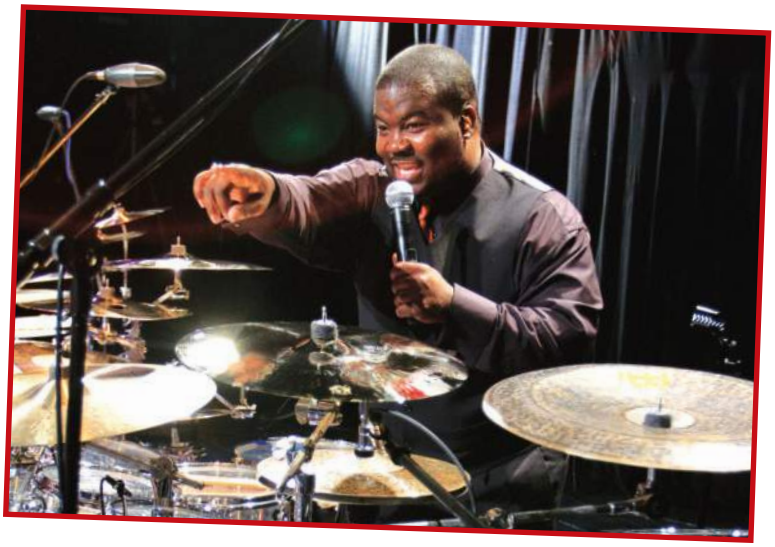
Glass, Coleman, and Greb

Daniel Glass

The new morning master class segment of the MD Fest was kicked off by retro swing master, music historian, and award-winning author Daniel Glass of the band Royal Crown Revue. Glass focused on the development of American drumming since the early swing era, accentuating the progression of the shuffle and the swing feel. After offering insightful and specific examples of how American groove drumming has evolved over time, Daniel tied it all together with an impressive drama-filled solo. He set the tone for the Festival by insisting that the best way to keep pushing drumming forward is to study and learn from past innovators, an idea that would be echoed as the day's events unfolded.

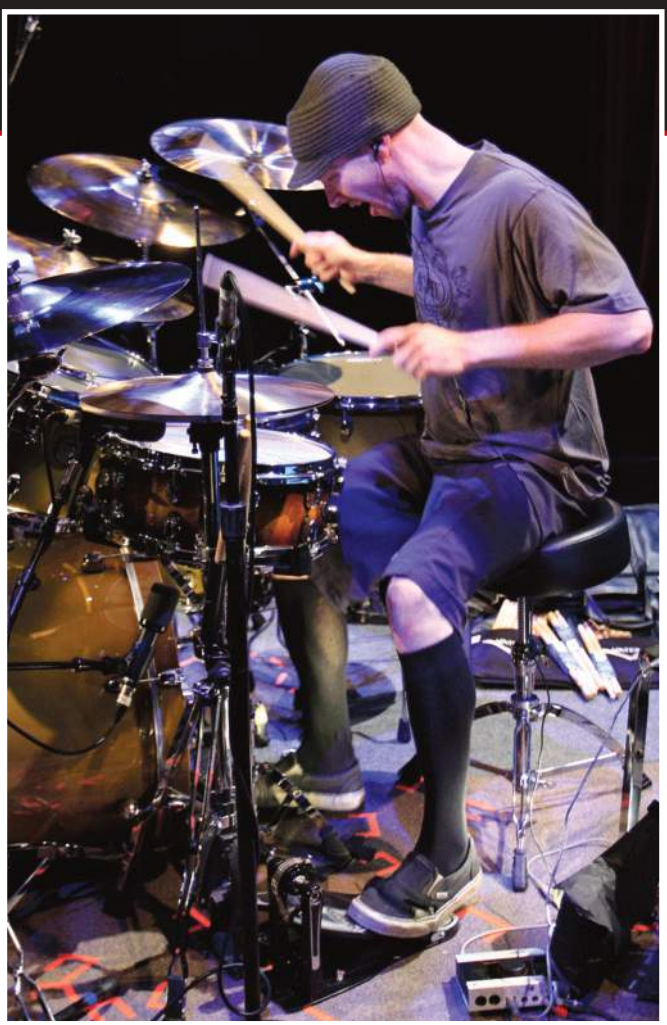
Chris Coleman

Chris Coleman, the drummer in Prince's brand-new power trio, wasted no time in dazzling the audience. Following a lengthy over-the-top solo on a massive Sonor "Transformer" kit, Coleman, with humility and good humor, talked about his drumming roots and shared his philosophy on practicing, focusing, and developing new ideas on the kit. Later he had the audience clapping along while he improvised over a rhythmic theme. It became as clear as the shells of his acrylic drums that Coleman is a shining star on the horizon.

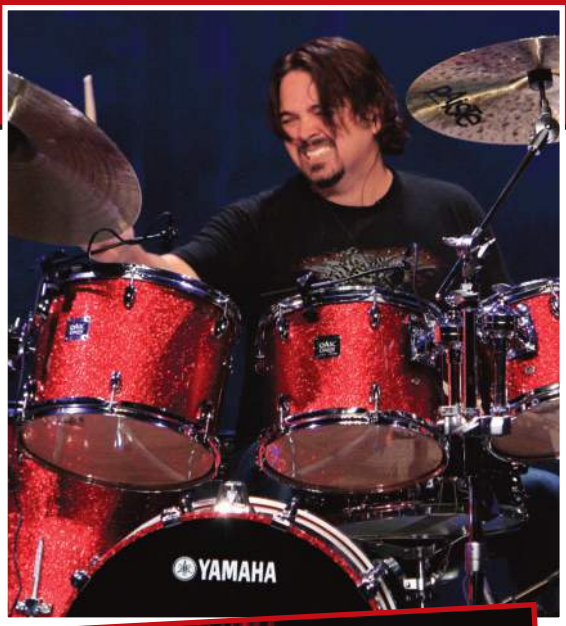


Chris Pennie

The first main-stage performer was Coheed And Cambria's Chris Pennie, a native New Jerseyan whose image graced *MD*'s cover on newsstands around the world as the Festival was being held. Pennie delivered a powerhouse performance, playing along to complex odd-meter tracks from several recent projects. An informative Q&A session followed his solo, which highlighted the drummer's speed, dexterity, and polyrhythmic creativity.



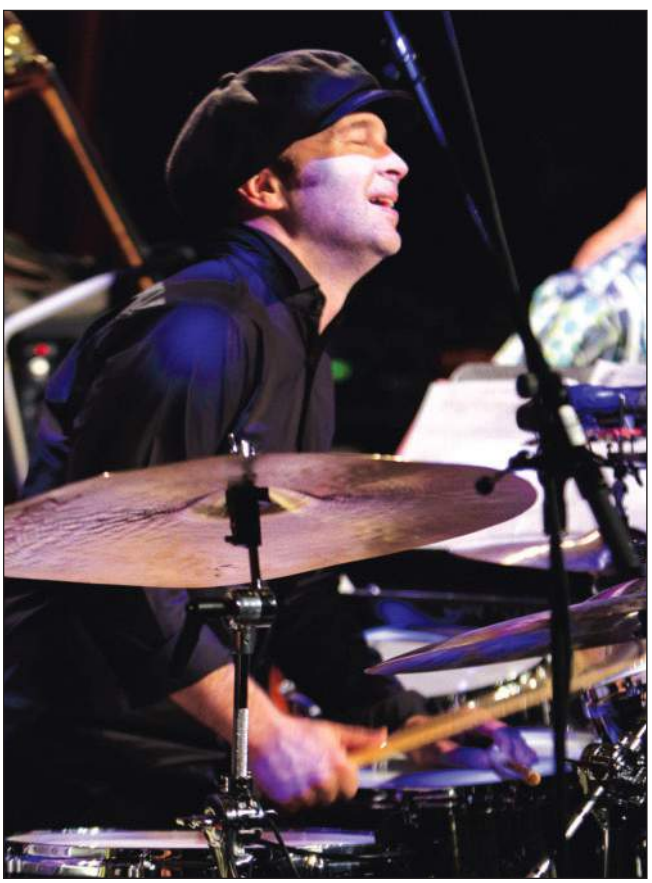
Shannon Forrest



Nashville session ace Shannon Forrest showcased his hit-making grooves in a rock trio setting with singer/guitarist Chris Rodriguez and bassist Craig Young. Forrest laid out his concepts of beat placement and feel and spoke about creating the proper grooves for various styles and tempos of contemporary pop. The soft-spoken drummer shared invaluable information for players interested in doing session work and fine-tuning their feel and precision. He also displayed impressive chops and discussed creative fill concepts.

Shawn Pelton & House Of Diablo

The Festival shifted gears to feature big, booty-shakin' backbeats with *Saturday Night Live*'s Shawn Pelton and his band House Of Diablo. Pelton creatively incorporated unusual percussion into his arsenal of groove-making madness, creating thick, multilayered beats over the loose, swampy dance material of the unique quintet, which included keyboardist/singer Brian Mitchell, trombone/tuba player Clark Gayton, guitarist Jeff Golub, and bassist Zev Katz. With superior dynamics, Pelton drove Diablo like a man in possession of serious mojo, allowing the music to consume his body and soul. Duct-taping a washboard to a beer keg to create a giant guiro? Oh, yeah…*that's* the kind of vibe we're talking about. A creative and entertaining clinic (featuring assistance by "Yoda Einstein") helped the audience understand what it takes to become a pro, both in live and studio environments.

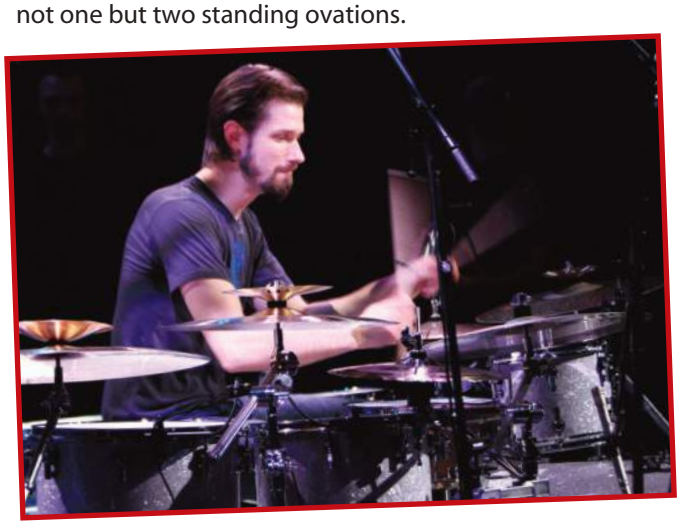


Adam Deitch

NYC drummer/producer Adam Deitch soulfully propelled American groove music into the next generation, opening his set with his Break Science bandmate, keyboardist Borahm Lee, with what the drummer described as "hip-hop for the future." Showing an encyclopedic knowledge of groove music, Deitch discussed his roots and inspirations—the drummers of James Brown, David Garibaldi, early hip-hop—and performed crowd-pleasing musical examples inspired by each. He went on to break down more current styles like dub step, 2-step, and other electronic-based dance rhythms and brought them all to life on the acoustic kit, with inventive ideas and a precisely calibrated touch.

Benny Greb

The only European to perform at the 2010 MD Fest, Germany's Benny Greb positively lit up the crowd. Riding high off his recently released and highly acclaimed instructional DVD, *The Language Of Drumming*, Greb played a dynamic, melodic, and entertaining solo as the thrilling centerpiece of his set. He also played along to tracks and conducted an insightful Q&A lightened by his sly, self-deprecating sense of humor. Greb's satisfying balance of technical, emotional, and conceptual drumming elicited not one but two standing ovations.



Stanton Moore & His Trio

The Stanton Moore Trio, featuring keyboardist Robert Walter and guitarist Will Bernard, brought the house down with a set oozing with deep-pocket New Orleans funk. The emotionally charged, hard-hitting Moore pulled content from his recent multimedia instructional package, *Groove Alchemy*, highlighting his main drumming influences (Starks, Stubblefield, Modeliste) and expounding on variations of their creations, bringing new-world concepts to old-school inventions. Moore used two bass drums—a 20" for tight-pocket grooves and a huge 26" for bombastic beats. His encore, which he dedicated to the memory of late *MD* founder Ron Spagnardi and editor in chief Bill Miller, was an intense instrumental take on Led Zeppelin's "Good Times Bad Times."

MODERN DRUMMER FESTIVAL™ 2010

THANK YOU.

photo by Rahav

The Modern Drummer family wishes to thank everyone who made the 2010 Festival the best yet.

Shawn Pelton
Shannon Forrest
Stanton Moore
Adam Deitch
Benny Greb
Daniel Glass
Chris Pennie
Chris Coleman
Montclair State University

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Jon Fishman

When **Phish** called it quits in 2004, he headed up to the farm and traded his sticks for a shovel. But the drums called him back, and a self-devised rudimental exercise fired him up for a band reunion that's led to some of Phish's hottest moments to date.

by Michael Parillo

According to the Chinese calendar, 2009 was the year of the ox. But to thousands of jam-happy fans, it was undeniably the year of the Phish.

Reuniting in March 2009 at the Hampton Coliseum in Virginia after its 2004 breakup, the band kicked off a thrilling year by performing one of its most hallowed, and most challenging, songs, the twisting epic "Fluffhead." At the tune's climax, after Jon Fishman played a quick little figure on his cowbell and everyone in the arena hollered the refrain "Fluff-*HEAD*," guitarist Trey Anastasio tore into his fiery first solo of Phish's new era. The audience, much of which had traveled many miles to attend, felt a sense of catharsis equal to the band's and roared its appreciation with sheer ecstasy and unabashed love. Sure, fans knew a reunion was inevitable—did anyone *really* think such a tight-knit and distinctive act, one of the 1990s' great crowd favorites, would stay broken up forever?—but that didn't make them one iota less joyful.

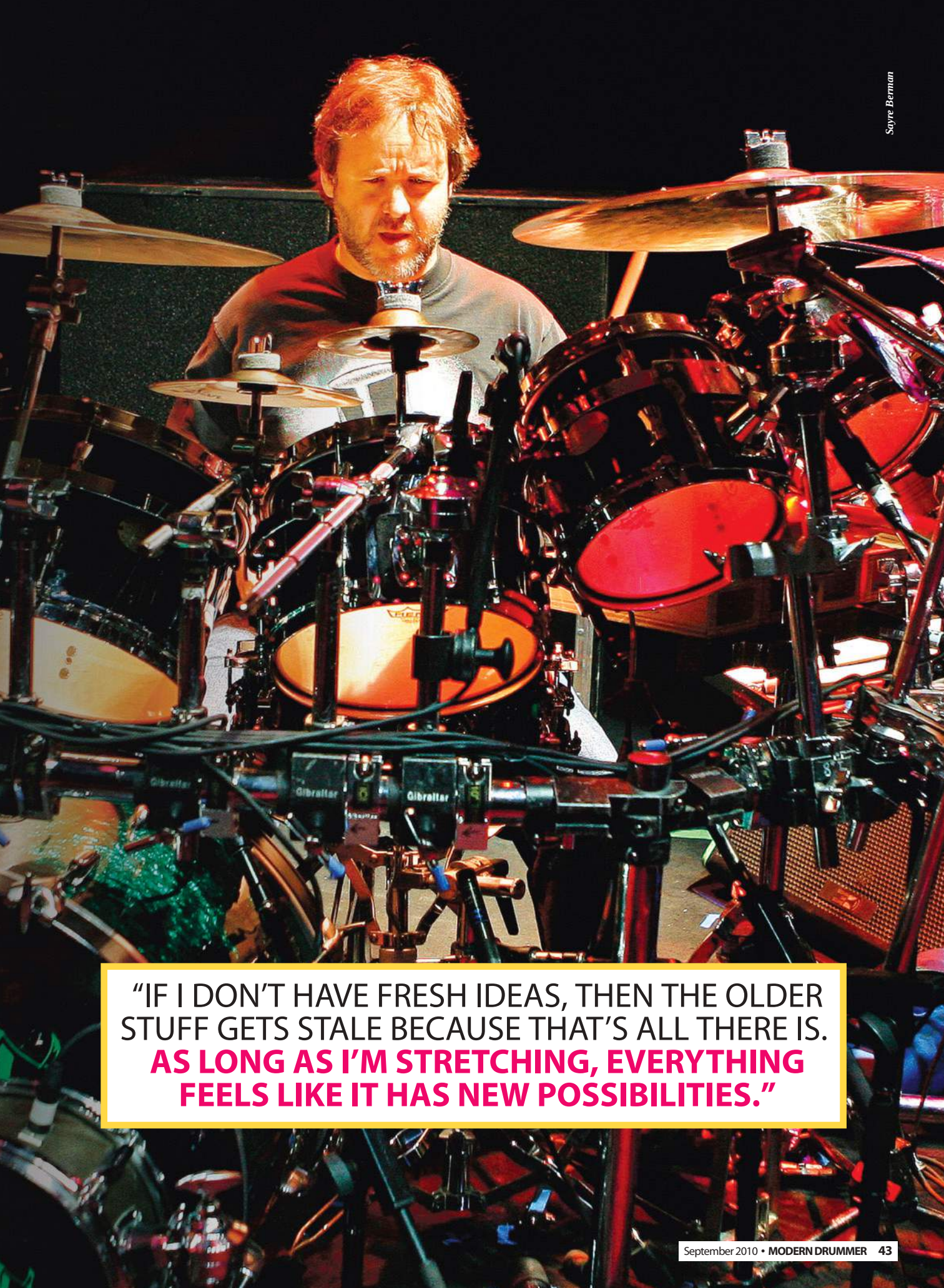
As that first show went on, Phish let loose a seemingly nonstop stream of tricky progressive favorites hatched in its early days, including "The Divided Sky," "Stash," "David Bowie," "Harry Hood," and "You Enjoy Myself." Some of this material had given the band fits as it limped along before the breakup, swollen with organizational and other types of excess. But at Hampton the members sounded refreshed, rehearsed, and revived, and their assertive and nimble jamming gave the audience goose bumps—not because Phish was back but because Phish was back *like this*.

"It was a stellar year, maybe the best year of our entire life as a band," Fishman says, speaking with *MD* before the group's 2010 summer trek. "I don't think I ever fully appreciated Phish for what it is as much as I do now. I *know* I didn't." Indeed, notions of gratitude and appreciation would pop up many times in our series of conversations for this story.

The three Hampton reunion shows were followed by the aptly titled studio album *Joy* and more 2009 live highlights: a closing set at Bonnaroo in June, which found Phish singing "Glory Days" with fellow headliner Bruce Springsteen; the band's own weekend-long party, Festival 8, in Indio, California, where on Halloween Phish covered the Rolling Stones' *Exile On Main St.* as its "musical costume"; and a four-night year-end run at the American Airlines Arena in Miami, where Fishman was the linchpin of an inspired New Year's gag.

Just after midnight on December 31, Anastasio and bassist Mike Gordon opened a giant disco ball, and Fishman climbed inside. Keyboardist Page McConnell then launched the ball—and Jon—through the arena's roof. Now lacking a drummer, Phish invited audience member Sarah to sit in on her favorite song, which, she said, was "Fluffhead." Sarah, of course, was actually one black-wigged Jonathan Fishman.

That's Phish, and Fishman, for you—lots of fun backed up by serious creativity. It hardly matters whether the band is ripping a streamlined rocker like *Joy*'s "Kill Devil Falls" or fitting together the puzzle pieces of an early-'90s brainteaser such as "Reba." It's all given equal weight on stage, and it's all part of the continuum of the Phish experience, where a single evening will comprise enumerable styles, moods, tempos, keys, and rhythms. As the Vermont quartet has proven again and again over the years by continually reaching for new tools of expression, it's all Phish.



Sayre Berman

"IF I DON'T HAVE FRESH IDEAS, THEN THE OLDER STUFF GETS STALE BECAUSE THAT'S ALL THERE IS. **AS LONG AS I'M STRETCHING, EVERYTHING FEELS LIKE IT HAS NEW POSSIBILITIES."**

CLIMBING THE LADDER

MD: From the time Phish broke up in 2004 to the reunion in 2009, you were the least public band member.

Jon: I got married and moved to mid-coast Maine and bought a farm. I learned how to milk a cow, and I shoveled a lot of animal manure and made a giant compost pile, which produced some really good compost for the garden. It got to a point where I was sort of feeling like, Well, maybe I'll just go forward as a farmer.

I did a couple of gigs with Yonder Mountain String Band, who I'm grateful to for keeping me somewhat employed during that time, and I did a bit of gigging with Del McCoury. Somehow I became a bluegrass drummer. But until Yonder called, I think I didn't pick up my drumsticks for almost two years. From August '04 until sometime in '06, it's like a black hole of drumming.

MD: I'm guessing that for some reason you needed to put it down.

Jon: When Phish stopped in '04, we were all so unhealthy, first of all. Personally, physically, in every way. We were burnt out, we had various levels of drug and alcohol problems—which are well known—we had symptoms of exhaustion and burnout and not dealing with various personal and professional issues.

Phish just went barreling forward for twenty years, and we had a really successful, amazing career for that first chapter, but along the way a lot of stuff never really got addressed, and it accumulated to the point where it was going to kill somebody if we didn't get off the train. So the whole thing came to a grinding halt and everyone got off and went home.

I don't think I was playing for myself anymore. I'd lost sight of a lot of important things. I was exhausted, and I felt completely uncreative. Sitting down at the drumset…I wouldn't say it wasn't enjoyable—I've never sat at a drum-

Sayre Berman

Phish at New York's Nikon At Jones Beach Theater on June 2, 2009

Sayre Berman

set and not enjoyed it, even in the worst of times. But for one reason or another I just wasn't motivated to go there. So I focused on my family and my marriage and developing our farm and doing entirely different work, just shoveling shit and milking a cow. It was like being in rehab. I didn't really have an addiction, but what drugs and alcohol I did do went away entirely.

I found myself, after close to two years, gravitating back over to the drumset and enjoying it for myself. I met some local musicians, I got invited to a couple of gigs, and I had a lot of fun. Regardless of whether or not I'd be playing as a full-time professional again, I really wanted drumming in my life as a personal outlet.

MD: What were you playing at home?

Jon: There was this thing based on flams that I decided to start working on, and I got *completely* involved in it and totally inspired. I created this whole little system of drumming for myself, and eventually I wrote it out and called it the Ladder. It's twelve twenty-one-bar cycles of 4/4 time—252 total measures from the beginning to the end, where your hands are in the same position as they were when you started. And it's based around a simple flam rudiment.

It uses a snare drum and five tom-toms, with a New Orleans bass drum groove underneath. It doesn't sound cerebral; that's the beauty of it. It'll catch a drummer's ear, but the people who are only operating on a feeling level won't be distracted by the math.

MD: Phish songs have had different levels of "math," from complex tunes to simple rockers.

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Jon: Phish has been, I think, over time, a little more of a cerebral band than a physical band. I think as we get older it's changing in that the stuff that used to really be mathy, like "You Enjoy Myself," has kind of lost that quality a bit because it's gotten to be so second nature that even though there's all this complicated stuff, it just sounds like a pretty melody now. It doesn't have as much of a cerebral quality because we aren't coming from a cerebral place anymore. But by its nature it has a certain amount of linear math that created it.

MD: So what did the Ladder sound like?

Jon: Part of it became a new Phish song called "Party Time" [from the deluxe *Joy* box set]. We did just one take of it, on the day I showed the band the Ladder. Trey and Mike's parts mimic my right hand, and Page's part mimics the overall structure. The drum part

JON'S SETUP

"Generally, my kit is the evolution of having all these things that were parts of different songs throughout our history, so it's grown around me. And it's always changing."

Drums:
- **A.** 6½x14 Ayotte 18-ply custom maple snare in green sunburst or 6½x14 Precision Drum Co. 21-ply maple snare
- **B.** 6x6 Noble & Cooley tom in black
- **C.** 7x8 Noble & Cooley tom
- **D.** 7x10 Noble & Cooley tom
- **E.** 8x12 Noble & Cooley tom
- **F.** 12x14 Noble & Cooley floor tom
- **G.** 14x16 Noble & Cooley floor tom
- **H.** 14x22 Gretsch bass drum (1958–63) in 75th anniversary black sparkle, rewrapped by Precision Drum Co.

Cymbals:
- **1.** 14" hi-hats (Zildjian A New Beat top, Paiste Formula 602 bottom)
- **2.** 13" Paiste Mega Cup Chime
- **3.** 15" Istanbul Agop Medium Thin crash
- **4.** 18" Sabian HHX Evolution crash
- **5.** 6" Rancan Ice Bell
- **6.** 8" Zildjian A Custom splash
- **7.** 16" Sabian HHX Evolution crash
- **8.** 21" Sabian AA Dry ride
- **9.** 20" Zildjian Flat ride with rivets
- **10.** 16" Wuhan China
- **11.** 22" Zildjian Pang

Vacuum: 1957 Electrolux EA

Heads: Remo coated Ambassador snare batter and clear Diplomat or clear Ambassador bottom, clear Emperor tom batters and clear Emperor bottoms, coated Powerstroke 3 bass drum batter and Ebony Ambassador front head

Hardware: Gibraltar Road series curved rack; DW 9300 snare stand; assorted Gibraltar, Yamaha, Pearl, and other cymbal booms and percussion mounts; Yamaha tom mounts; Pearl H-885 hi-hat stand and P-120 bass drum pedal; Roc-N-Soc Nitro throne

Percussion: LP percussion tray, mini bongos, 8" Ridge Rider cowbell, temple blocks, and Black Beauty cowbell

Microphones: Neumann KM 184 on snare (top and bottom) and hi-hat, Earthworks DP30/C on toms, Shure Beta 52A and Yamaha Subkick on bass drum, Beyer M201 on main ride, Royer SF-24 overheads

Sticks: Vic Firth SPE2, 55A, and (for practice) TG12 sticks, all wood tip; Vic Firth and Regal Tip brushes; Vic Firth T1 mallets

Drum tech: Lee Scott

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does the whole shebang. The math of it is a lot more three-dimensional, for lack of a better term—it's a bunch of time signatures and melody things all kind of happening at once. But its essence is a very simple rudiment, and it's just how that's distributed out onto the drumset. I wanted it to come from a physical place, a shake-your-booty kind of place, like a good funk tune.

Then it was really easy to get inspired about Phish again. I've learned that as long as I've got something of my own that I'm working on and I'm excited about, I can play "David Bowie" and all the old stuff until the cows come home. If I don't have fresh ideas, then the older stuff gets stale because that's all there is—stuff I've already accomplished. As long as I'm stretching, everything feels like it has new possibilities.

And that's why Phish is so much more enjoyable for me again and why I'm even more grateful to have it be part of my life. When the sex and drugs fall off to the side and you're left with just the rock 'n' roll, ultimately you go, Well, I *did* always love just that part! In fact, all the other stuff made that part worse! [laughs]

MD: It sounded like you guys returned with a real purpose. Was it a dare to yourselves that your first song back was "Fluffhead"? It's not an easy tune to play.

Jon: Well, "Fluffhead" had been a strong part of our repertoire early on. As time went on, I think in some ways we gained some things at the expense of others. I can't honestly say I feel we got *worse* as a band because we lost our capacity to play "Fluffhead" along the way….

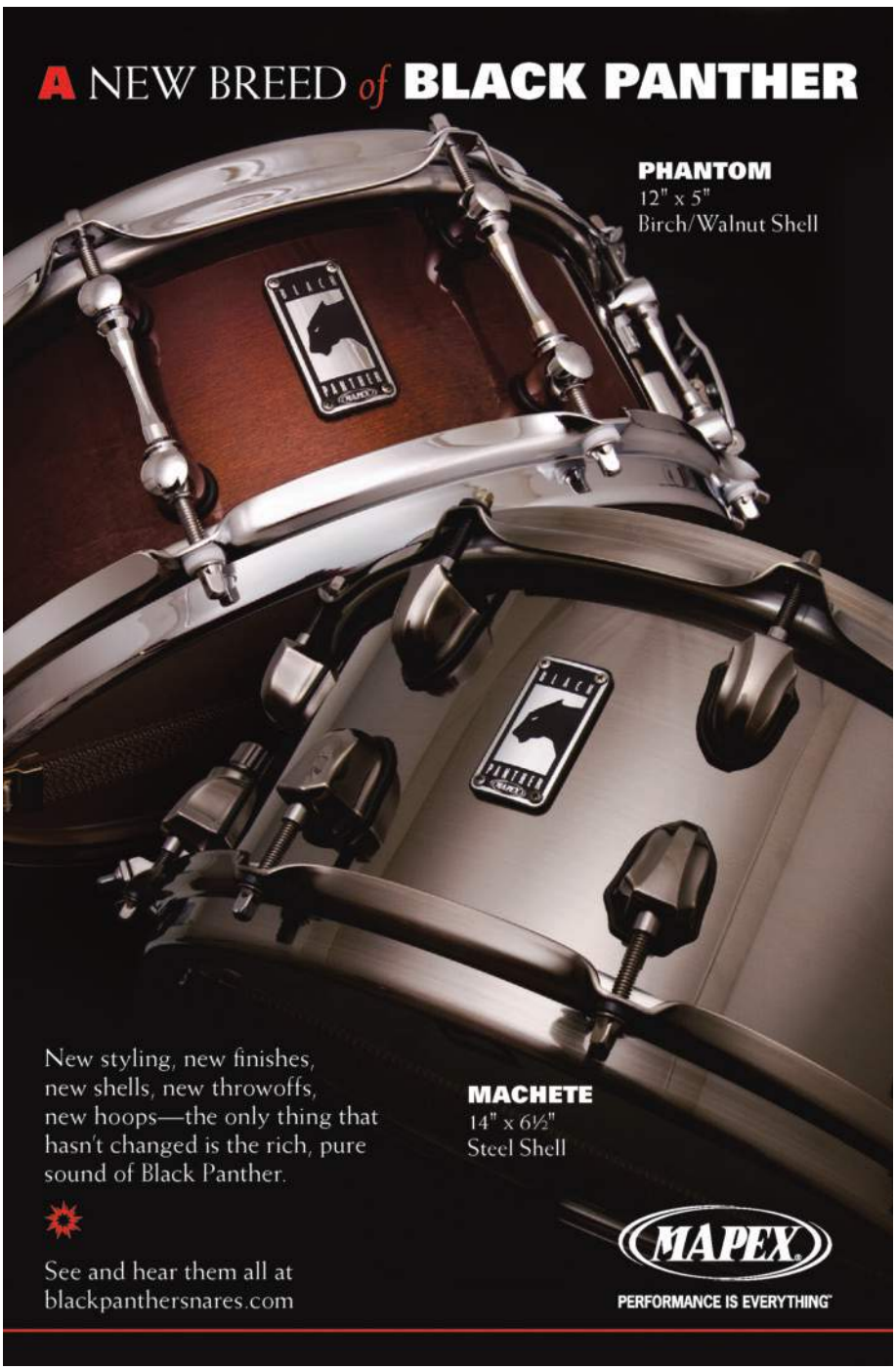
If you look at Miles Davis, for example, I'm sure there were parts of his career where, if he was in the middle of doing *Dark Magus*, his chops might not have been in the same place as when he was playing with Charlie Parker. But you can't say either phase was better or worse. He was always a pioneer, he was always experimenting, he was always stretching. Sometimes you have to put one thing down so you can pick up another.

That would all be well and good if we were Miles Davis. If I could say honestly that the only reasons we became unable to competently play some of our more difficult earlier material were that we were working *so* hard at grappling with other concepts, like playing simple 4/4 funk forms, that would be one thing. But if I'm honest, I also have to include lethargy, laziness, and all kinds of other dysfunctional things that were part of why we were not succeeding at playing "You Enjoy Myself" or "Fluffhead" at *all*.

MD: You took some hits for that.

Jon: And rightfully so! Look, if I went and saw King Crimson and they couldn't play "Elephant Talk," I'd be *pissed*. So when people were criticizing us for not being able to play our own material well because of anything other than purely artistic reasons, well, that's our fault. And part of our time off was accepting that responsibility.

Starting with "Fluffhead" last March was an intentional way to say to people: Let's just get this out of the way right now—we're competent, we can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play our material again, we're back. We may still be rusty, but we intend to do as good a job as we can and not sell you or ourselves short.

MD: You made that point very well, with an intense rendition.

Jon: It was a statement: We are doing our best. That's all people ever want from you. And throughout the year we really followed through with that. As time went on, the rust fell off, and then someone told us we were only eight songs away from playing more tunes in the course of one year than we'd ever played before. So we played them all in one set in Miami. [laughs] We looked at the song list, like, "We gotta find nine tunes here…." We went into the rehearsal room and relearned them.

Also, after coming out with "Fluffhead" at the first show, there really was no material on our list that we felt we had to shy away from.

BACK ON THE TRAIN

Earlier in our interview we'd asked Fishman what kind of drumming shape he was in when Phish started preparing for its reunion shows. We immediately wandered pretty far from that topic, but Jon has an amazing ability to hold a thread of conversation, even when it grows long enough to knit a sweater. So when we ask how he gets loose for shows on tour, he circles back.

MD: What is your usual warm-up these days?

Jon: Well, this goes back to the original question about what kind of drumming shape I was in. It was piss poor. However, I had the great fortune of having two lessons with Joe Morello. One like fifteen years ago, and one last year. And the benefit of spending all the hours and money it took me to get down to New Jersey last year for a forty-five-minute lesson was this: I learned his techniques are correct. He's over eighty, and his hands are just as good as when I went to him the first time. His chops are unbelievable, ridiculous. He was telling me the difference between big band and bebop swing and doing a little demonstration, and his ride was [sings super-fast swing pattern]. He was the living proof of his own methods.

So to get back into shape for Phish, I did Morello rudiments from the table of time in his *Master Studies* book, for two to four hours every day, on the gel pad for the first half so there's no resistance. He had it marked in my book that I was supposed to shoot for 88 bpm on the metronome. I'd warm up on the gel pad and then I'd go through them on the bouncy pad, and it took me several weeks before I was up to 88 comfortably—no tension, no fatigue. That's his strictest thing: Your wrists and your hands should be like *buttah*. And you should have full range of motion—that's his other thing.

Then I got creative with the exercises and started applying things to the kit. And now on tour I do the same thing—close to two hours of rudiments, depending on how fast the metronome settings are.

It's funny, when I'm doing it I'm thinking, *How is this gonna help me on the kit?* Then you get on the kit and it's like, Brrrrrrrrrr… And that whole feeling of not having any tension in your wrists, you get used to that on the kit too. So, what Morello told me to do fifteen years ago, I've started to do in earnest now. [laughs]

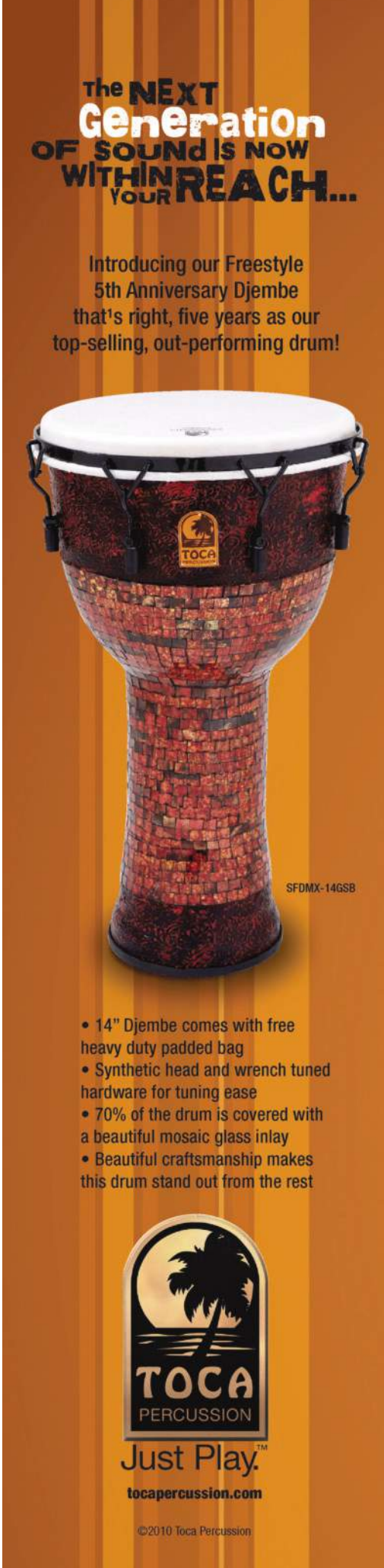
MD: If you're just shoveling manure and milking cows, it's going to hurt when you get back on the kit.

Jon: You know, shockingly, milking cows is just as good. That's the other thing. When I did the first Yonder Mountain String Band gigs, I hadn't even picked up my sticks for a year or two.

MD: Wait. You weren't joking when you said that.

Jon: No, I actually wasn't. When I was milking the cows my hands were killing me for a while, and then my muscles got used to it. It's the same motion as how you control the stick if you're doing a quick ride pattern or something—you're going from the index finger out to the pinkie. It's like having a Squeezyball in your hand and doing rudiments real slow.

I went and did my first gigs with Yonder Mountain, and it felt like I had been playing rudiments; it felt like I was actually in decent drumming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shape. So I figure we'll do the Jon Fishman drum clinic, get a bunch of young kids up here and have ten cows lined up: "Okay, kids, we're gonna do rudiments—get on a cow!" Spend two weeks having to milk a cow, and then it's, "Okay, pick up your drumsticks."

Sayre Berman

EASY AS ONE, TWO, THREE (AND POSSIBLY FOUR AND FIVE)

When it comes to learning new rhythms and finding fresh ways of approaching the kit, Fishman is a valuable resource, having incorporated all sorts of exotic beats and independence concepts into his repertoire in the course of creating Phish songs. We wanted his thoughts on the time it takes to internalize a new drumming idea.

MD: Do you have an incubation process? Does it take a while to get a new mechanical thing into your body and then another period of time to make it sound musical?

Jon: Absolutely. It's happened over and over, from the very first time I learned "When The Levee Breaks," which is the first beat I learned to play. It's like riding a bike. At first you're falling all over the place and your dad is holding it for you, helping you get back on. A week later it's like you've been doing it your whole life. That's what happened with "When The Levee Breaks"—eventually I got it so that my right hand could play the ride without disrupting the motion of the snare and bass parts—and that's what happened with the Ladder.

The incubation is usually a three-day affair. The first day, I know what the parts are and maybe I can do it by ear, or in some cases I need to transcribe it on paper to see how everything lines up. It's the analytical period: *How do I approach this?* It's like doing a math puzzle; it's applied math. Usually day one is the purely intellectual part and partway into the physical application part.

Day two is wrestling with the physical application and *getting* it—being

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able to actually ride the bike from one tree to another without falling over. It's experiencing the feeling of actually doing the thing correctly, for short spurts, but not having it be second nature.

Ernie Stires, who was Trey's composition teacher, said a really great thing: If you practice something fifty times wrong, you learn how to do it really *well* wrong. And Morello said something similar. So I'm careful about that. Even if I can only get two quarter notes into a four-measure pattern, that's how far I go. I try not to do the next three or four beats wrong.

I'm very conscious about doing everything really slow—super-slow if I have to. You're sitting there going: right hand and left hand together…now right hand and right foot…now the left hand by itself…. I do what I can handle, until I'm fried and I feel I just can't get any further. I'm feeling pretty good; I'm definitely further along than I was on day one. But if I had to play it at a gig the next day, I would be nervous. It hasn't entered the realm of music yet, where it comes out of you whether you're thinking about it or not.

For some reason, about 50 percent of the time, usually on day three, it's like while I was sleeping I made leaps and bounds. It's sort of mapped out in my mind, the intellectual process has settled in a little bit, and today I'm actually gonna get to hear how this thing sounds in its musical form. I go to the set, and within minutes I'm playing it like it's second nature. And actually, if Trey called at that moment and said, "Have you learned that part? We gotta do it tonight," I'd be like, "Actually, yeah."

But I've noticed, and I bet there are a lot of middle-aged guys out there who have noticed the same thing, that a lot of times now there's a day four and a day five. And I think it's just because it's harder to teach an old dog new tricks. So much stuff is already crammed into the hard drive—how do you erase it to make more gigs available for the new information? [laughs]

I said to somebody recently that I feel like I used to learn stuff a lot faster. And they go, "Huh. And you've got a wife, you've got three kids, a barn-load of animals, and you've gotta keep track of the wood boiler…." [laughs] And I go, "Oh, okay, I'll give myself a little bit of a break."

WIND 'EM UP AND LET 'EM GO

The Phish jamming style often deals in light and shade, tension and release. Anastasio, for instance, will often create drama with a dark climbing run that will then erupt in a bright feel-good lick.

MD: What kinds of things can a drummer play to build or release tension?

Jon: When in doubt, whatever else is going on, some part of you can play a quarter-note triplet, like on the bell of the cymbal. If the whole beat does that, as opposed to just part of the beat, it's like pulling back on the oars in a boat and pushing up against the current. And then you let go and

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you're back in the flow. There are all kinds of things like that.

Sometimes I'll go from playing a closed hi-hat, with 8th notes or quarter notes, and switch to opening the hi-hat on every other beat, or every third beat. Chick-chick-chhh, chick-chick-chhh, sort of a waltz-y pattern. That adds a pleasant kind of cacophony. It's this tinkering in the background.

MD: This would be when the song is in 4/4, right?

Jon: Yeah. I imagine that most drummers at some point figure out that if you're in four, anything you do in three—or vice versa—will create a certain amount of…I don't think of it so much as tension; it's more depth, a 3-D type of quality to the sound. It depends on how aggressively you lay that different feel over whatever the time is. If you do it really aggressively, it will create tension and feel more linear—it's not so much adding depth but more like slamming on the brakes.

Here's one of my favorite things, and I think Elvin Jones did this a lot. Say you're playing a swing ride in 4/4. You do a double-stroke roll between your kick drum and your snare, but with a triplet feel. You can hear the tripletness when the ride is going, but if you take away the 4/4 time, then that [triplet-feel] roll will sound like 4/4 and in fact can *become* the 4/4 reference. I've been working on something like that to bring to the band.

MD: A metric modulation.

Jon: Yeah. The triplet becomes the quarter note. Things like that are always really cool. You just have to be careful—if your brain starts to drift and you think, *I need to call my wife back*, your ear goes to the wrong reference place and suddenly you wake up in a cold sweat going, *Where am I?* But if you practice it enough, you get used to it.

That's why Afro-Cuban and Latin stuff is so awesome—a lot of those fast 6/8 times, there's always somebody playing something in 4/4 over them. It's the nature of 6/8 time—you can easily think of it as 4/4 as well. You can hear the 3/4 *and* the 4/4 easily. And you can take that idea and apply it to funk or swing or any other thing.

MD: What's a 6/8 song in your catalog where this would apply?

Jon: "Taste" [from 1996's *Billy Breathes*]. If you listen to more recent live versions, you'll hear all kinds of stuff like that. The ride hand is 6/8, the hi-hat is 3/4, and the bass drum pattern is 4/4 against it. And the left hand plays straight 8ths in 4/4.

LISTEN UP

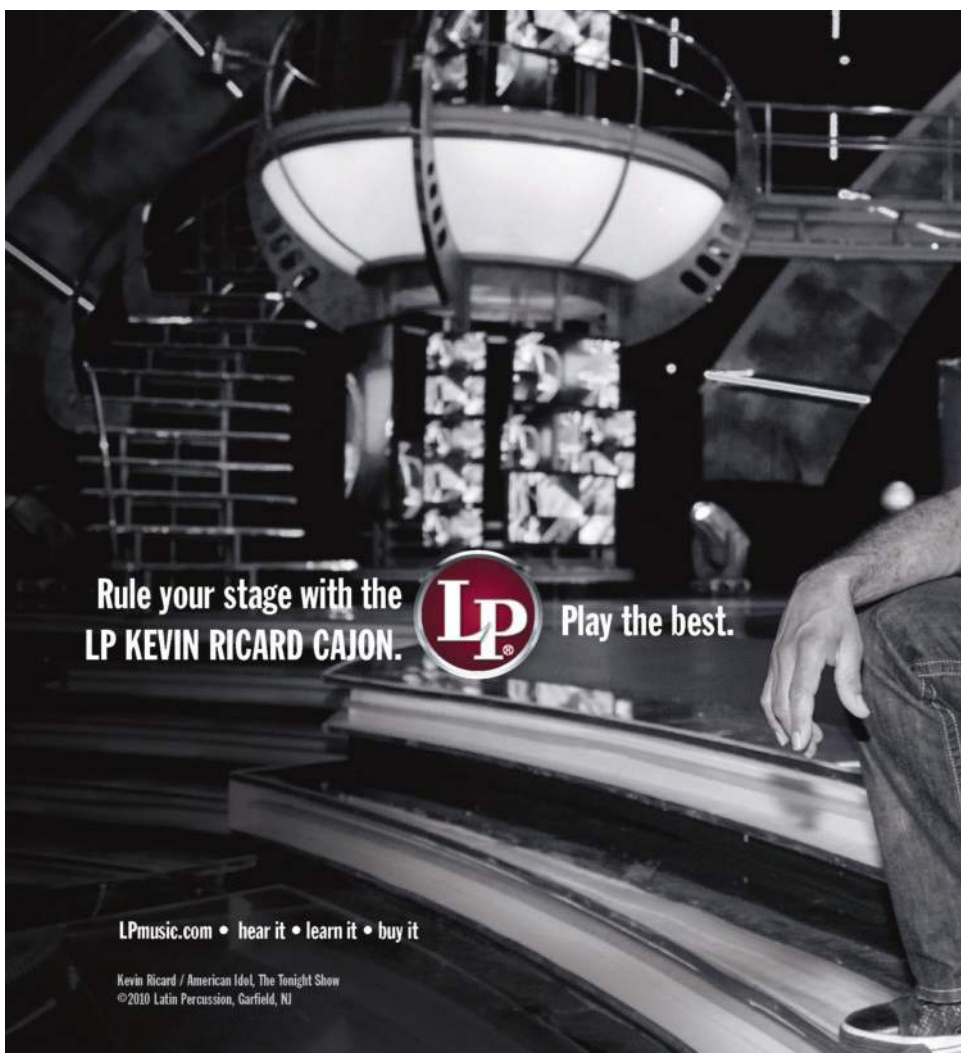
Far-ranging group-minded improvisation is a Phish hallmark. With a series of rehearsal exercises they devised in the mid-'90s, the band members nurtured their ability to listen and respond to each other without resorting to mimicry or falling into traditional patterns. But what about during those sticky sections?

MD: Is there such a thing as listening too closely, maybe during a complex moment where hearing someone else's part might throw you off?

Jon: The only time it's an issue is in those little rough spots where you're not comfortable enough with your part in the context of the whole to be able to listen to anything other than your part to get through it. It means that on some level that spot has not reached the same level of musicality that the rest of your repertoire has. That's okay, but it's good to recognize it and be honest about it.

I'll give you an example. There's a worked-out section in "Mound" [from 1993's *Rift*] where we all play weird, angular parts that Mike wrote. One of the reasons we haven't played "Mound" a lot is because the mentalness of that section has always been a bit of a turn-off. All four of us, I think, enter a state where we have to kind of block each other out and hope we come out at the end in line with everything else. And I think there's a feeling of, Well, that's not really *music*.

For Phish now, it's actually kind of neat to have a little snippet that's *that* mental. Because that's what makes it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unique—we're all so discombobulated that we've got to go into our own world, and for that moment the audience hears a bunch of guys sucking into their own brains. It creates this weird tension, and then—bang—you're back into music again.

But is it okay to not listen? When we were relearning that section of "Mound," my goal was to get it to the level where I *could* listen to the other parts and still play my part and know it in relation to the others.

MD: Was that successful?

Jon: To a degree. But with sections like that where you're all in that pool together, it's a little dangerous, because I don't want my part to be dependent on Mike doing his part correctly. Actually, when we did it on stage in Colorado [August 1, 2009], Mike screwed up his bass part and I went with it and adjusted.

MD: And it worked out?

Jon: It worked out. The bass has the gravity there because it's got the melody in it, so Page and Trey kind of naturally jumped onto what Mike was doing too. If we had all been ignoring each other's parts and going, *I kinda hear a mistake over there, but I'm not going to listen to it*, it would've sounded like a train wreck. So there was something good about having a little bit of flexibility and knowing your part enough in relation to the other part that you can hear the other guy fall off and you can adjust.

In improvisation, not listening is *never* okay. When you're jamming together and you're not listening, it's pointless. You might as well be in different universes. Our attitude is, if you hear somebody drifting, if somebody falls out of the boat, reach out to them. Play "Mary Had A Little Lamb," for crissake, if you need to, to get everyone back on the same page. It doesn't matter where you go—if you go there together, it sounds like a composed thing. Then the whole really is greater than the sum of its parts.

It's like, is it okay to be on the board of selectmen at a town meeting and not listen to someone else in the room? [laughs] No! Even if you totally disagree, you'd better be listening. You may have to stand up and be the odd man out, but the only way you're going to come up with your opinion is from having heard that you think everyone else is wrong. Is it ever okay to be in a group of people that you're trying to get something done with and not listen to them? No!

MD: Suddenly I feel it was a ridiculous question.

Jon: [laughs] Well, I didn't think of it that way until now. And it's not a ridiculous question, because it's one of those things that's easier said than done. Think about how many young bands there are right now where the guy wants to impress the girl in the front row and he's basically masturbating with his guitar and not listening to anybody else. Well, if that's impressing her, fine, but the rest of the band is going, "Dude!" If he really wanted to impress that girl, the greatest thing he could do is *really* listen to his bandmates, because then he'll play something more relevant to what they're doing, and he *and* they will all sound like better musicians than they actually are.

That's the other great thing about listening to everybody else. I'm definitely a *way* better drummer in Phish than I am in any other band. Because we all understand that concept at such a high level. All of my shortcomings are covered by my bandmates' skills. I sound like a drumming *god* in that band…how come I don't sound that way as a sideman in this other band?

Go to moderndrummer.com for our conversation with Fishman about covering the Rolling Stones' Exile On Main St. *on Halloween 2009.*

DEAN BUTTERWORTH

His résumé reads like a list of realized opportunities and dream gigs—**the Used**, **Ben Harper**, **Hilary Duff**, **Goldfinger**, **Morrissey**, **TV**, **films**, **commercials**.... As he prepares to tour behind **Good Charlotte**'s latest blockbuster, the popular L.A. drummer sheds some light on the unique demands of drumming in today's big leagues.

Story by Ilya Stemkovsky • Photos by Alex Solca

Dean Butterworth is a thinker. When he describes what goes through his mind during a song, his enthusiasm and intelligence are palpable. "Songs have to start somewhere and go somewhere," Butterworth says. "Just like in a conversation, you can't scream the whole time. Bring the verses down, and then lift into the pre-chorus. Then let it go somewhere—give them a gift with that first chorus. Bring it back down for the second verse and build the energy for that second chorus. Now where do you go? Sometimes that bridge is going to be stronger—or not. So let's deliver a great bridge. Then, on your thirty-two-bar double chorus out, don't give it up on the first one. Allow the chorus to continue to build over the last two eight-bar phrases until the very last note."

A true drumming threat in the studio and on stage, Butterworth has been hitting the mark for pop punksters Good Charlotte for over five years, with rock-solid timekeeping and dynamic showmanship. And those dream gigs we mentioned? Besides touring amphitheaters with GC, how about a five-year stint grooving with soul survivor Ben Harper and another five-year tenure with Euro crooner Morrissey. Add sessions for Hilary Duff, Goldfinger, and Nancy Sinatra and countless film, TV, and commercial credits, and it becomes obvious that Dean doesn't get much sleep.

But it's not just about great chops and a deep pocket. "Being a freelancer has a lot to do with your attitude, your vibe, your professionalism—not only being a good player," Butterworth says. "It's about showing up and being in front of the artist and being able to deliver. Making people feel comfortable and feel that energy they want is just as important as what you're throwing down on your instrument."

MD caught up with Dean shortly after he cut tracks for Good Charlotte's latest, *Cardiology*. We spoke about playing along with John Mayer, not messing with perfection, and performing for a few hundred million people (sort of).

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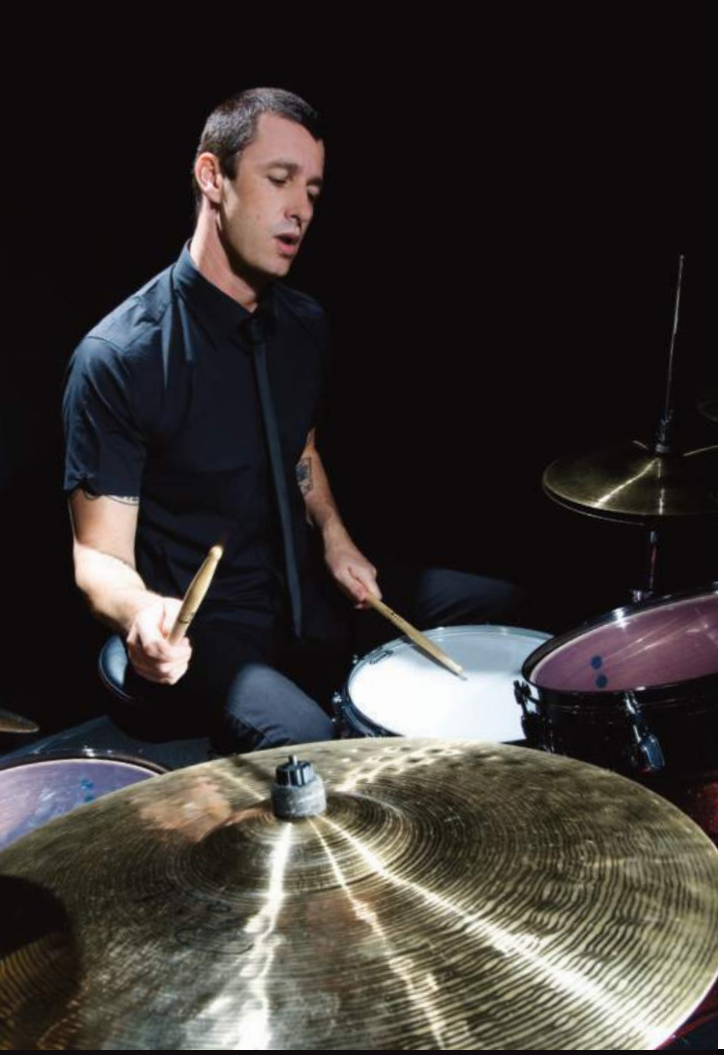


MD: As part of Ben Harper's Innocent Criminals band, you laid down funky beats on "Steal My Kisses," slick fills on "Mama's Trippin'," and four-on-the-floor dub grooves on "Jah Work." Was that the most freedom you've had as a professional musician?

Dean: With Ben, we had a lot more freedom live. The great thing about that gig was there was a percussion player [David Leach], and he and I would bounce off each other a lot. It makes you think differently when you have another drummer on stage—you can play a lot less, or even a lot more. We would trade fours, and there'd be drum solo sections and other extended parts on the gig.

MD: How does someone like Morrissey get hipped to your drumming with Harper? Did he see a gig?

Dean: Morrissey's guitarist, Alain Whyte, heard about me from Leigh Gorman, who was the bassist for Bow Wow Wow in the '80s and who does a lot of TV sessions. I did some Pepsi and Barclays stuff for Leigh. Alain and Leigh were working on demos for Morrissey, who wasn't happy with his drummer. They pitched it to him that I was from Northern England, where Morrissey is from, and that I'd learn the stuff quick. They sent me a five-song demo at 5 P.M. and I had to be in the studio at 10 A.M. the next day. I did a couple takes of each song, and then the next day Morrissey asked if I wanted to join his band! The stars aligned.

MD: How did you prepare for the audition with so little time?

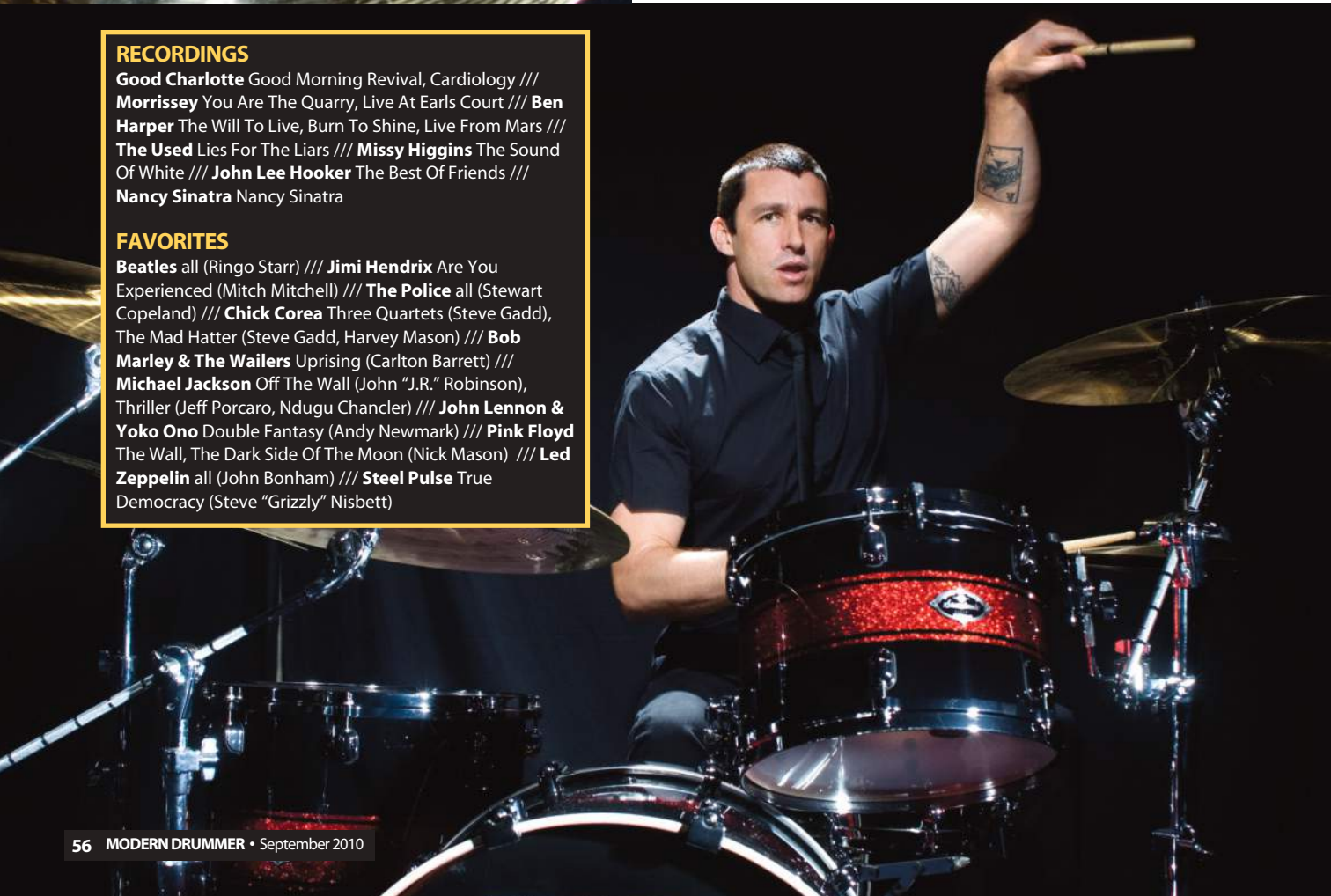
Dean: I wrote out the forms in shorthand. But then I'll ask if the producer is married to the drum machine grooves of the demo—the kick drum pattern,

RECORDINGS

Good Charlotte Good Morning Revival, Cardiology /// **Morrissey** You Are The Quarry, Live At Earls Court /// **Ben Harper** The Will To Live, Burn To Shine, Live From Mars /// **The Used** Lies For The Liars /// **Missy Higgins** The Sound Of White /// **John Lee Hooker** The Best Of Friends /// **Nancy Sinatra** Nancy Sinatra

FAVORITES

Beatles all (Ringo Starr) /// **Jimi Hendrix** Are You Experienced (Mitch Mitchell) /// **The Police** all (Stewart Copeland) /// **Chick Corea** Three Quartets (Steve Gadd), The Mad Hatter (Steve Gadd, Harvey Mason) /// **Bob Marley & The Wailers** Uprising (Carlton Barrett) /// **Michael Jackson** Off The Wall (John "J.R." Robinson), Thriller (Jeff Porcaro, Ndugu Chancler) /// **John Lennon & Yoko Ono** Double Fantasy (Andy Newmark) /// **Pink Floyd** The Wall, The Dark Side Of The Moon (Nick Mason) /// **Led Zeppelin** all (John Bonham) /// **Steel Pulse** True Democracy (Steve "Grizzly" Nisbett)



or if the hi-hat should stay an 8th-note or 16th-note groove. I ask if I can give my ideas, and I figure out what's concrete or not. It's about that communication with the writer and producer. Everything I did for them worked out.

MD: *You Are The Quarry*, from 2004, was Morrissey's first album in a long time and was a slight departure, being pretty polished production-wise. Did you feel any pressure, especially playing with such a beloved figure in Europe?

Dean: Not really. We'd already done a world tour before that. And I cut the *Quarry* tracks and flew out to do a tour with Donavon Frankenreiter, so it was a whirlwind for me. I wasn't caught up—it was kind of just another project in the middle of everything else. Then we did almost nine months supporting that record with Morrissey.

MD: The Morrissey track "Hairdresser On Fire" has that very English martial beat, quite different from Harper's laid-back grooves. Anything you did to study or prepare for playing those kinds of patterns? Or is that in your blood because you were born there?

DEAN'S SETUP

Drums: Tama Starclassic (bubinga/birch)
A. 6x14 Starphonic brass snare
B. 8x12 tom
C. 14x16 floor tom
D. 18x22 bass drum

Cymbals: Paiste
1. 14" Signature Heavy Full hi-hats
2. 17" Signature Full crash
3. 18" Signature Full crash
4. 22" Signature Dark Metal ride
5. 19" Signature Full crash
6. 20" Signature Full crash

Cases: TKL

Sticks: Pro-Mark SD9 Dean Butterworth signature

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Hardware: Tama Iron Cobra Power Glide double bass drum pedal, Iron Cobra Lever Glide hi-hat stand, 1st Chair Wide Rider throne, Stage Master boom cymbal stands, and Roadpro snare stands

Dean: Some grooves come really naturally, and some things you need to work on to make them feel right. I'm not sure if it's because I'm British. [laughs] I'm inspired by so many different drummers from England and America. With Morrissey, there was such a huge catalog—all the Smiths records and solo work. I had to vibe on all the different drummers. I looked at it like being an actor, learning scenes. I went in my room and absorbed everything. Just repetition—playing the songs over and over. I charted out specific fills and learned fifty songs for a tour. You have to go in and re-create what someone else has done but also put your own spin on it. That's a challenge I love.

MD: The drums sound great on Morrissey's *Live At Earls Court*—very punchy but warm, with a great tone. Is there anything you remember about that tuning? Or is that just a loving mix and great postproduction work?

Dean: We had a mobile studio for that specific show. Jerry Finn, who produced *You Are The Quarry*, worked on the post too. I had a Tama Starclassic maple kit on that, which stayed in tune and had a robust snare and a round, punchy kick drum sound from a 22". Just big, open, and clean. "Everyday Is Like Sunday" has a lot of Ringo-y tom fills, and the coated heads are good for that.

MD: Good Charlotte's *Good Morning Revival* had dancey numbers like "Misery" and "Keep Your Hands Off My Girl." Was this in any way your influence?

Dean: The Madden brothers, Joel and Benji, love building songs from grooves. "Keep Your Hands Off My Girl" started when Benji wanted me to come up with some loops with the engineer. So I came up with four different eight-bar phrases that he could write different guitar riffs for. There are four parts to the song—the verse, the pre-chorus, the chorus, and the bridge feel. I played all kinds of beats for an hour, and Benji would pick ones he liked. It was like a live programming thing. The finished track is a hybrid of drum loops and real drums. A lot of times I'll lay down tons of different grooves, and if they're feeling inspired by something, they'll Frankenstein parts together and then I'll go back and recut it once we have a structure. But the dance thing came from building the songs from more of a live loop perspective.

MD: How are you approaching Josh Freese's parts for big Good Charlotte hits like "Lifestyles Of The Rich & Famous" and "Girls & Boys"? Do you keep it true to form, or can you imprint your stamp a bit?

Dean: Josh is a friend of mine. He's one of the busiest guys here in L.A. and one of the greatest drummers. I love his work. I called him and said, "I'm going out, and I have to play your parts!" [laughs] "Lifestyles" is like a four-on-the-floor groove, sped up. I love AC/DC, and it's kind of a Phil Rudd groove but faster. I just did a clinic tour in Australia, and that's one of the songs I played to. It's just pop punk with an implied swing.

When you've got a hit song, I like to be true to it. I can do my own fills, but

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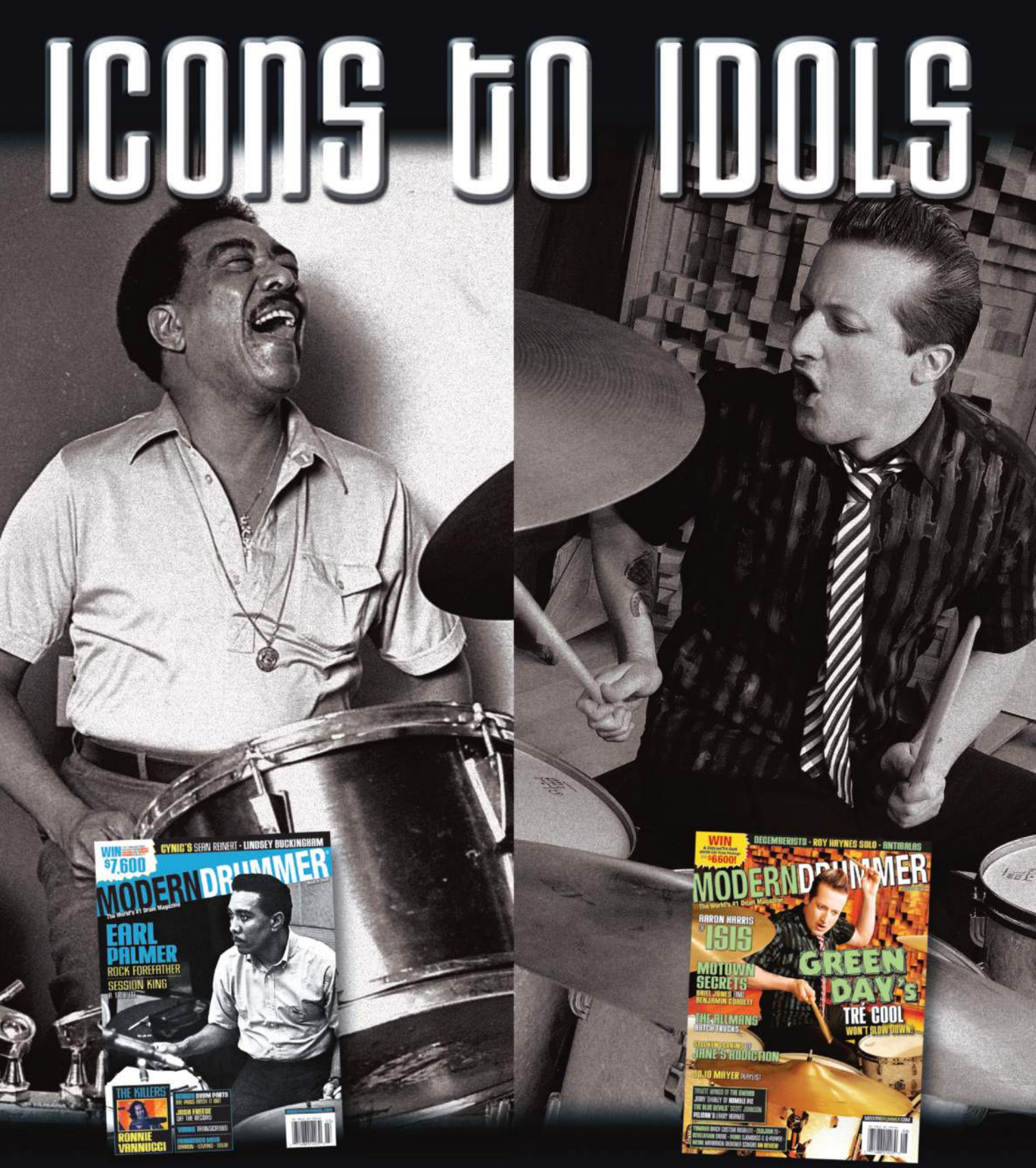

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those songs became hits for a reason. I come from the place of respecting what's there. Like Jeff Porcaro on Michael McDonald's "I Keep Forgettin'" or Steve Gadd on Rickie Lee Jones' "Chuck E's In Love"—you don't want to mess with that. That's perfection; how can you do that any better? You're lucky if you can make it feel the way they do. Josh put the right thing on the Good Charlotte stuff. We all want to work as much as that guy does—he's a big inspiration to a lot of us out here in California.

MD: Harper, Morrissey, and Joel Madden are three very different vocalists. What are the differences in your approach in the studio or live?

Dean: Ben's more of a soul artist. You have to be up on your game in a lot of different styles, but also dynamically. During the set, I'd switch from sticks to rods to brushes and have to bring it down to a whisper because he's singing falsetto. The Morrissey drum feels were so different, and you could really bring the dynamics up loud, maybe for a double chorus out or something. He liked to sing softly in the verses sometimes, and I'd play in the middle of the snare—no rimshots—trying to get that powdery sound and allowing the mics to do all the work. I thought, *When that man opens his mouth, make sure he doesn't have to fight anything—not the cymbals or anyone else in the band.*

For Good Charlotte, it's a more energetic thing, more crash/rides. The tempos are quicker, and I'm pushing. But just because we're playing rock doesn't mean it has to be on "ten" the whole time. We don't want Joel to blow his voice out.

MD: Gigs like Good Charlotte and Goldfinger require stamina. How do you prepare?

Dean: At the gym I'll do cardio and light weights so my muscles don't tighten up. I'll also do a half hour on the bike at full speed and some core midsection/abs, just to get that sense of balance. You ever practice an independence thing between your right foot and left hand, and you overcompensate and lean one way? You don't feel anchored. I exercise to have a foundation. With GC, we'll do four uptempo songs to start the set, real high-energy, and you don't want to be burned out right away.

I'll also play along with my iPod in my drum room—something like John Mayer's "Your Body Is A Wonderland." Simple 8th-note feel on the ride, 2 and 4 on the snare, 1 and 3 on the kick at the regular tempo. But for the chorus I'll double-time or quadruple-time it to work on those fast punk grooves, and then I'll bring it effortlessly back down for the next verse. It's kind of like doing cardio.

MD: And John Mayer becomes your metronome.

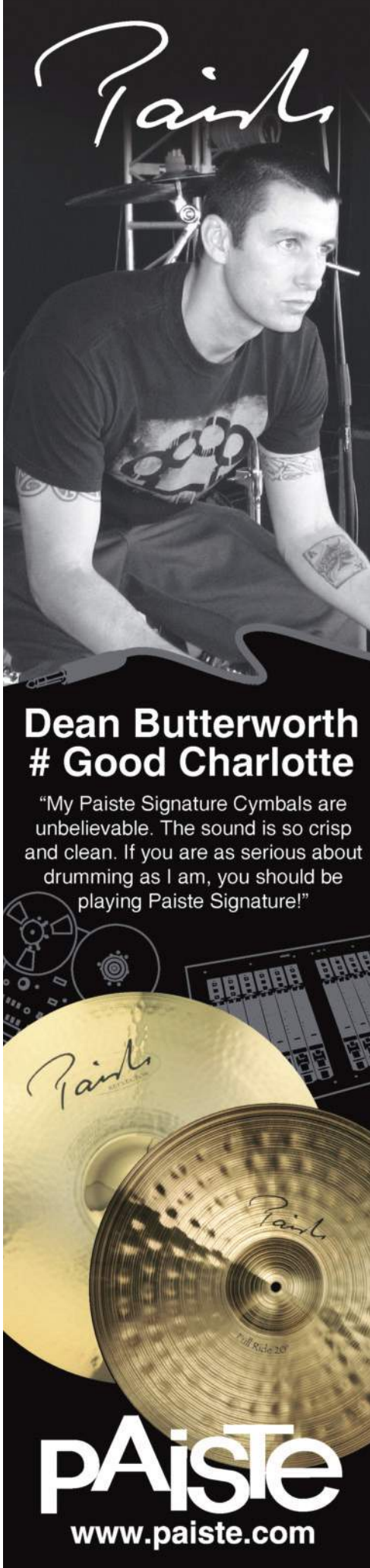
Dean: Not only that, but you're also listening to song forms. You can do it with any pop tunes that have great time on the drums—anything from Michael Jackson's "Thriller" or even LinnDrum stuff from Prince. If I don't have a session, I'm still practicing five to six days a week, working on rudiments or playing along to Bob Marley, Police, and Chick Corea records.

MD: Any other challenges for the GC gig?

Dean: At first it was just getting used to how loud the stage was. I've also concentrated on working on single-stroke rolls, which have become really important in pop punk music. Now I'll work on lightning-fast alternations—fives, sevens, nines, variations on singles like flam taps, quad flam taps, and sextuplet flam taps.

MD: Good Charlotte had sixty B-sides for *Good Morning Revival* and wrote a hundred songs for *Cardiology*. How do you keep up with that activity? And how do you come up with new and different drum parts, if that's even necessary?

Dean: I'm always trying to think creatively. Some of the songs were demo'd with just an acoustic guitar. The new record isn't coming from a dancey place; it's more of a power-pop rock influence. I love the Beatles—they're my favorite band—and I love Ringo to death. He played simple beats on a lot of that. So when I hear a song, I'll immediately go to something that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makes sense, something that'll feel right. It's not rocket science. We're putting together grooves that work and have space, with maybe a different spin on the hi-hat or kick drum. Sometimes a producer will say, "You don't need to have such a big fill into the first hook—save that." It's all about supporting the lyric and the melody. That's what Ringo did.

MD: Describe how you get into the headspace for TV and film work.

Between your drumming on the recent GoDaddy.com commercials, sitcoms like *The New Adventures Of Old Christine* and Nickelodeon's *Fresh Beat Band*, and films such as *The Blind Side* and *Wedding Crashers*, you really have to wear different hats.

Dean: I'm part of a team called Matter Music out of North Hollywood, which does films, TV, and documentaries like *Riding Giants*. It's a completely different world. Sometimes I'll go in and play things that are the length of a pop tune, but a lot of times I'll be working on some animated piece, and they'll ask for a military thing. I'll set up an 8" marching drum, and because I used to do drum corps and loved that stuff, it's a lot of fun to layer that to sound like a whole drum corps. You go in and chart it out, and if you're layering a two-bar phrase, you can't flam it the second or third time. It has to be right on and sound like one drum. That takes discipline, relaxing, and listening.

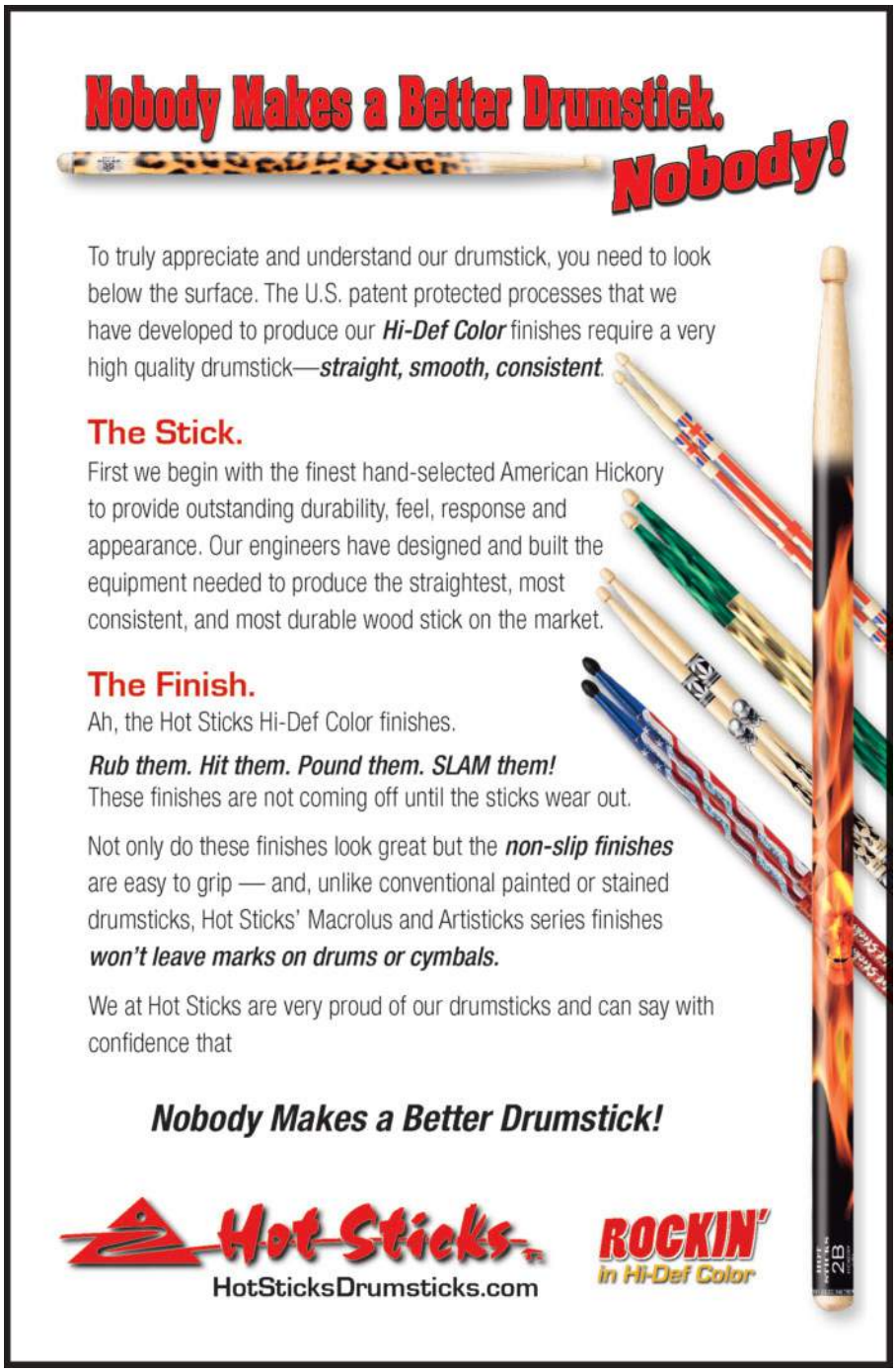
When I go to see a movie, whether it's a comedy or drama, I'll listen to what's going on—all the different energies. For *The Fresh Beat Band* we would set up street-sounding stuff, like plastic tubs for ice and car parts I'd hit with a hammer. And then I'd layer all that stuff too. For *Wedding Crashers*, there was a lot of jazz and swing. The neat thing is that it's always new stylistically, and it makes you think differently than just playing a kit.

MD: So you realize a few hundred million people heard your drumming during those Super Bowl GoDaddy.com commercials, right?

Dean: Yeah, it's crazy! I love that. [laughs]

MD: What are your short-term and long-term ambitions?

Dean: The Good Charlotte promotion will take some time, and leaving L.A. takes me away from all the session work. But there are a lot of markets where GC does great, and I want to go out and work this thing and continue to build this year, put 150 percent behind the new record. I'm also into writing songs. I've had cowrites with Ben Harper, Goldfinger, and Patty Smyth. I love singing and playing guitar. I'd like to maybe get into more production. There's only twenty-four hours in a day, and I spend a lot of time working on drums, but these are things I've always wanted to do more of.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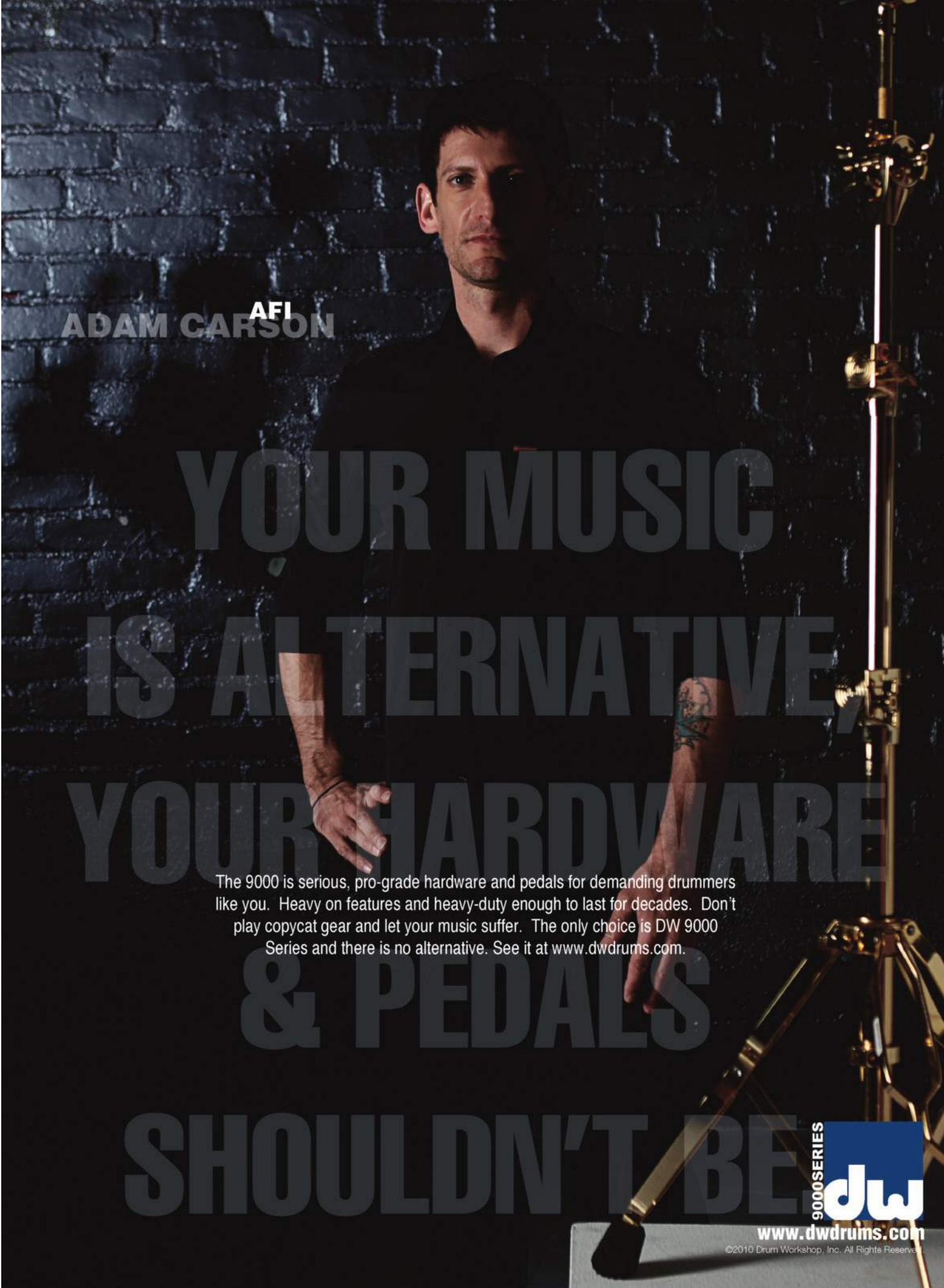
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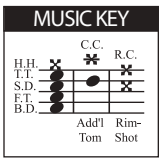
Six-Stroke Plus

Reinventing A Standard Rudiment

by Jim Riley

MODERN DRUMMER DIGITALLY ENHANCED



Learning to apply rudiments around the drumset can really open up new creative pathways. As you dig into each individual rudiment, you'll find countless useful variations. The six-stroke roll is one of my favorite rudiments, but rarely do I use it in the form that's frequently documented on a typical rudiment sheet. In this article, we're going to explore some of the ways I modify the six-stroke roll to make it more applicable to the drumset.

To begin, here's the basic six-stroke roll in 16th-note form. This interpretation, while useful in concert and marching applications, comes off as rigid around the kit.

1

The interpretation I use more often is in sextuplet form. As I've advised in previous articles, use proper high/low stick heights and play rimshots to help bring out the accents.

2

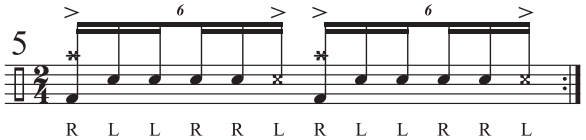
Starting by mastering the six-stroke roll on a single surface will make it much more smooth to play variations around the kit. Once you feel comfortable playing the rudiment on one drum, here's how you can use it in a fill around the kit.

3

Here are two ways that I apply this rudiment in solos.

4

5



While the six-stroke roll is an extremely useful combination on its own, you can take the rudiment to the next level by adding an additional triplet to create what I like to call "six-stroke plus." There are four variations of the six-stroke plus. The first one adds a triplet to the end of the six-stroke roll. The sticking is RLL.

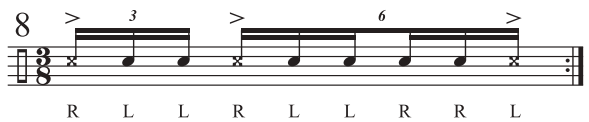
6

Here's one way to move this combination around the kit.

7

The next variation adds the triplet before the six-stroke roll.

8



Here's how this might be applied around the kit.

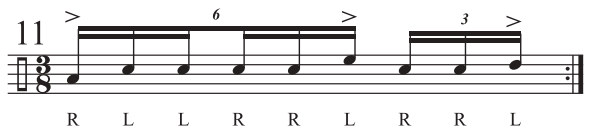
9

The third variation changes the sticking of our added triplet from RLL to RRL, which shifts the accent from the right hand to the left and from the first note of the triplet to the third. This drastically changes the overall feel of the pattern.

10

Now try it around the kit.

11

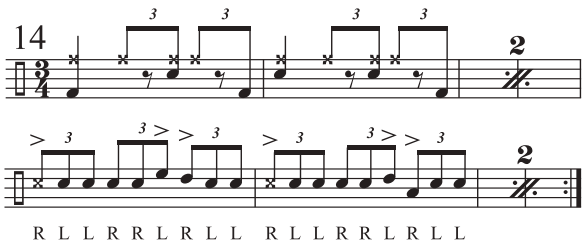


The final variation places our new RRL triplet before the six-stroke roll. This creates the following uneasy-sounding pattern.

12

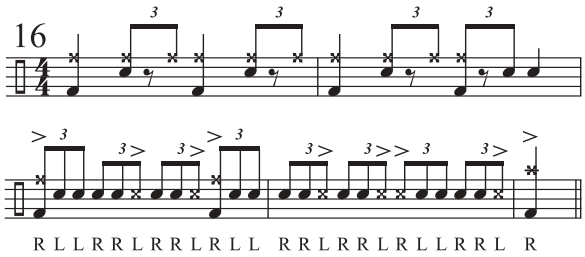
Here it is phrased around the kit.

Of course, these patterns aren't useful unless you can find musical applications for them. One of the simplest ways to apply the six-stroke plus is in music where the rudiment's nine-note pattern falls evenly, like a jazz waltz.



It also works well in a 12/8 blues.

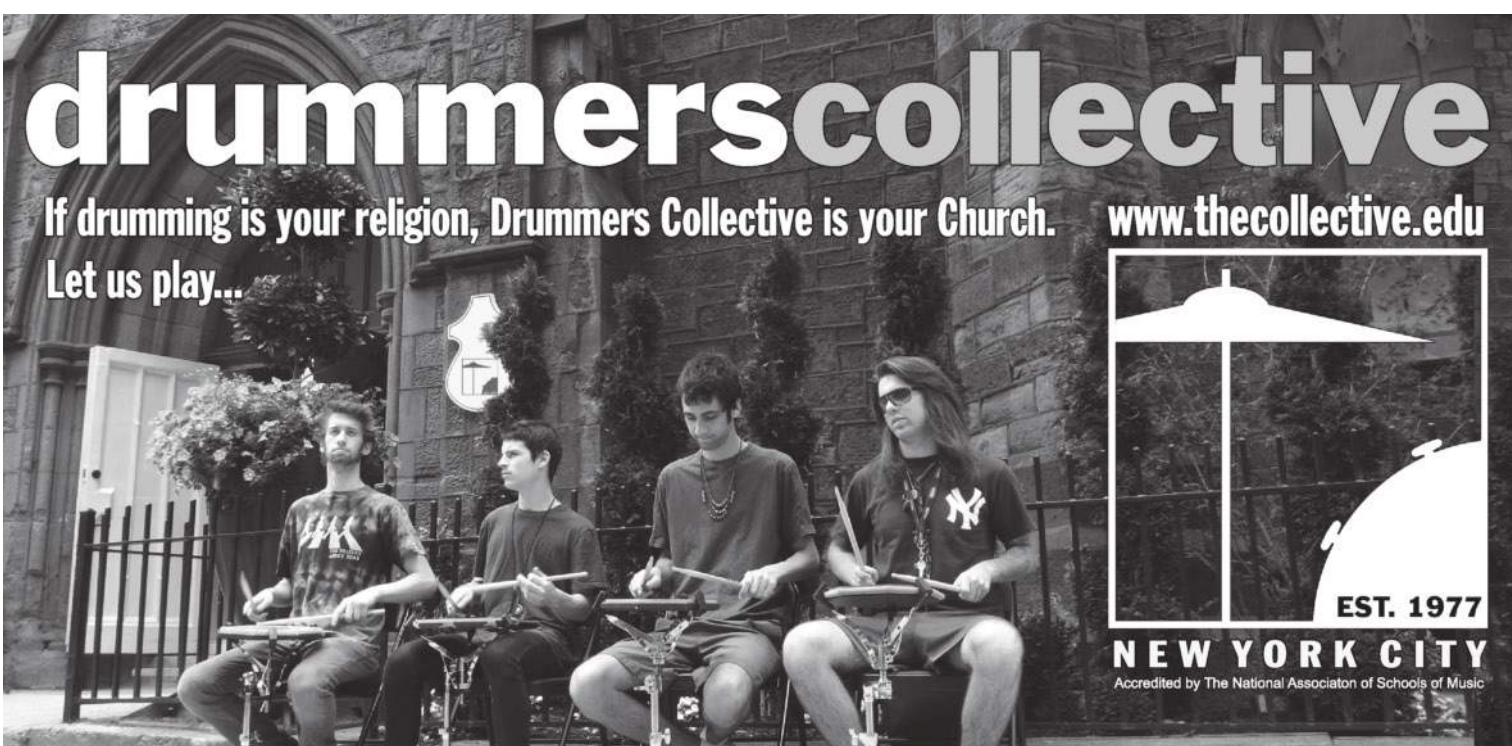
One of my favorite applications, though, is where the nine-note grouping *doesn't* fall evenly. In 4/4, if you play 8th-note triplets on every beat, you'll have twelve 8th notes per measure and twenty-four 8th notes over a two-bar phrase. So, how many times can you play a nine-note pattern in twenty-four beats? Twice, with six left over. That's just enough space to put a six-stroke roll on the end.



You can apply the same concept to 16th-note triplets. In 4/4, there are twenty-four 16th-note triplets per bar. Over two bars, we have forty-eight 16th-note triplets. You can phrase those notes in more than one way, but my favorite would be playing our six-stroke plus pattern four times, followed by two six-stroke rolls.

Remember that all four variations of the six-stroke plus (Examples 6, 8, 10, and 12) can be plugged into any of the last four examples, creating a multitude of variations. Be sure to get comfortable with the six-stroke roll in sextuplet form before working on the examples in this lesson. With a little practice, you'll have these simple combinations blazing around the kit.

Jim Riley is the drummer and bandleader for the award-winning band Rascal Flatts. You can reach him through his Web site, jimrileymusic.com.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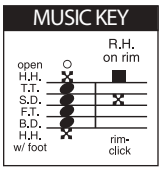
Pulse And Meter

Part 2: Odd Made Even/Even Made Odd

by Elliot Humberto Kavee



In Part 1, we discussed ways to manipulate the relationship between pulse and meter to create new ideas. We began by breaking down common meters into long and short notes. For instance, 7/8 can be played as 2-2-2-1, or long-long-long-short. (Headless notes can be played as rests or as soft ghost notes.)

1

Then we substituted different groupings for the twos and ones, like threes for the twos and twos for the ones, which is similar to how you would "tripletize" a straight-8th pattern to give it a swing feel. Here's how those substitutions would look when used with our original 2-2-2-1 pattern in 7/8. Notice how they retain the basic long-long-long-short feel of the original 7/8 meter.

2

You can take that concept further, substituting higher numbers, like fives and threes, for the twos and ones. When the numbers get bigger, you have more options for substitutions to use while still maintaining the feel of the original meter. Sevens and fives are an interesting swap for twos and ones, but sevens and fours work too. An even meter, like 12/8, can be divided into six or three without changing the pulse. Dividing 18/8 into long and short groupings (like 5-5-5-3) lets you imply the feel of meters (like seven) that don't divide evenly into eighteen while keeping the basic pulse the same.

EVEN MADE ODD

In the piece "Pariah," from my upcoming CD *Negative*, I play a meter of four as if it were seven. The tune contains a simple piano vamp that's derived from a basic bossa nova clave: 3-3-4-3-3 (16/8).

3

Rather than play the bossa nova clave straight, I tripletized it to give it a swing feel. That turns the rhythm into 5-4-6-5-4 (24/8).

4

If you divide Example 4 into threes and twos and accent the clave, you get 3-2, 2-2, 3-3, 3-2, 2-2.

5

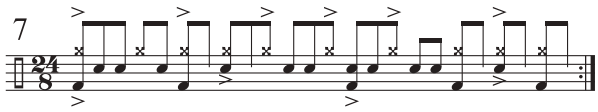
If you do a reverse substitution and turn the threes and twos in Example 5 into twos and ones, you get a pattern in seven (or 14/8): 2-1-1-1-2-2-2-1-1-1.

6

Now play Example 5 again, hearing it two ways: as a tripletized version of Example 6 (a bossa nova in seven) or as the original swung bossa nova in four (Example 4).

Here's the basic beat for "Pariah." The bass drum and snare outline the seven. The right hand accents the bossa nova clave in a tripletized seven (as in Example 5).

7



ODD MADE EVEN

Now let's work with an odd-time meter, like 21/8. Here's one way to group twenty-one using threes and twos: 3-2-2-2-3-2-3-2-2. This is the same subdivision Vinnie Colaiuta uses in the second verse of Frank Zappa's "Keep It Greasey," from *Joe's Garage*.

8

If you use a reverse substitution where threes become twos and twos become ones, you have 2-1-1-1-2-1-2-1-1, which puts the rhythm in 12/8. 12/8 can be felt as 4/4 if you think of the pulse as triplets.

9

Now go back to the 21/8 pattern in Example 8 and train your ears to hear it as a tripletized version of the 12/8 pattern in Example 9. Once you can hear it that way, listen to "Keep It Greasey" and sync with Vinnie's pulse until you can hear him play 21/8 as if it were in four. Once you've internalized both of those feels, experiment by applying the patterns to the kit in different ways. For example, try splitting the hands between the hi-hat and snare, or play the written notes as accents on the bass drum and ride while filling in the headless notes with soft ghost strokes. Follow the same process with Examples 1–6 as well.

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Part 1: 16th-Note Patterns

by Mike Johnston

MODERN DRUMMER DIGITALLY ENHANCED

MUSIC KEY

H.H.
T.T.
S.D.
F.T.
B.D.

This lesson is designed to build your freedom and creativity on the kit through the use of simple linear patterns. In a linear pattern, no two limbs play at the same time. Simple enough, right? By using a repeated linear sequence we can fly around the kit and give the impression that we're improvising, when in fact we're playing a memorized pattern that has a different feel and vibe depending on where it's played on the kit.

Think about playing a basic rock beat on your hi-hat, kick drum, and snare. Now take your right hand and move it over to the floor tom. It's the same pattern, but the feel and vibe have changed drastically. Playing the closed hi-hat with your right hand gives you a nice pop groove, while playing the floor tom gives you a deep tribal groove.

In the following exercises we're going to take a simple linear pattern between the snare and kick, and then, step by step, we'll turn it into an incredibly dynamic fill that can be used all over the kit.

LINEAR PATTERN 1

To begin, play the following linear pattern between the snare and kick drum, as written.

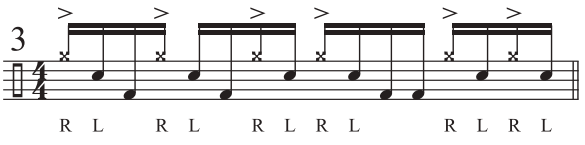
1

Now move your right hand to the hi-hat. The pattern doesn't change, but the sound does.

2

Here you'll accent the right-hand strokes and ghost (play very softly) the left-hand ones. This step is crucial for creating the texture and feel we're going for.

3



Next, move the right hand to the floor tom to bring in a new sound. Keep the dynamics the same as they were in the previous example.

4

This time, alternate your right hand between the floor tom and your first rack tom. This final step will help you learn to phrase the linear pattern anywhere on your drumset.

5

LINEAR PATTERN 2

Here's a second linear pattern. Start by playing it between the snare and the bass drum.

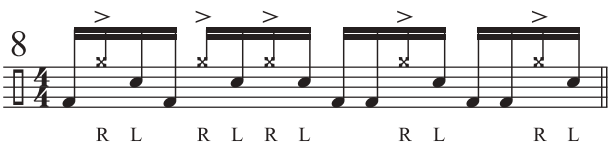
6

Now move your right hand to the hi-hat.

7

This time, accent the right-hand part and play soft ghost notes with the left.

8

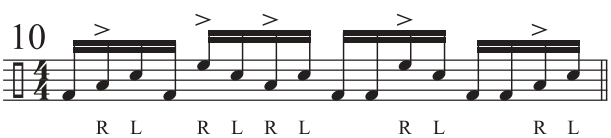


Move your right hand to the floor tom to bring in a new sound.

9

Finally, alternate your right hand between the floor tom and rack tom.

10



To check out a video of me demonstrating these patterns, log on to **moderndrummer.com.**

Mike Johnston teaches out of the mikeslessons.com facility in Sacramento, California, where he offers live online drum lessons and international drum camps.

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GEARING UP
Drumkit Details, On Stage And Up Close

Hellyeah's
VINNIE PAUL

Interview by Dave Previ • Photos by Paul La Raia

Drums: ddrum Vinnie Paul signature series with dragon and flame pearl inlays inspired by the design on Paul's cowboy hat
A. 8x14 snare
B. 14x14 tom
C. 15x15 tom
D. 18x18 floor tom
E. 24x24 bass drum

"I don't like a lot of drums," Paul says. "I just like big drums with a lot of bottom end and really good attack. These drums represent my current sound for Hellyeah, which has less top end than my Pantera sound. This is more rock 'n' roll and not as machinelike. The warmer sound fits this band better."

Cymbals: Sabian
1. 12" Ice Bell
2. 14" AAX Metal hi-hats
3. 18" HH Rock crash
4. 20" AA China
5. 19" AA Rock crash
6. 19" AA Metal-X crash
7. 22" HH Power Bell ride
8. 14" AA Rock hi-hats (on X-mount)
9. 20" AA China
10. 20" AA Metal-X crash

"I set the X-hats a little loose and use them when doing double bass to make things a little easier."

Electronics: ddrum and Roland

"I use a trigger pad for a rimclick sound, and I have a few triggers on the drums. But I never use triggers in the studio. Through the years, I've learned nothing beats a triggered sound mixed with the real drums coming out of the PA system. When you get in a big room, the low end of the acoustic drums can take off and start to rumble. I use a combination of the triggers and the acoustic drums to round out my live sound."

Hardware: ddrum, including Vinnie Paul signature pedals with wooden beaters and motorcycle-style footboards

Microphones: Shure Beta 52 shock-mounted inside toms and bass drums

"The shock-mounting system allows the microphones to be run with less gate, by eliminating vibrations from the shell resonance. The microphones only pick up resonance off the head, not off the drums or cymbals. I use Shure KSM32s around the drums for a general sound and a Beta 98 under the ride cymbal."

Sticks: Vic Firth Vinnie Paul signature, which Paul's drum tech modifies by carving a spiral notch at the top for better grip

"These sticks have a little more length than a classic rock stick."

Heads: Evans ST Dry snare batter, G2 tom batters and bottoms, and G2 bass drum batters with a hard plastic dot taped to the head to boost the attack

The Whigs' JULIAN DORIO

Interview by Michael Dawson • Photos by Paul La Raia

Drums: C&C
A. 5x14 Drum Paradise brass snare
B. 9x13 tom
C. 14x16 floor tom
D. 14x22 bass drum

"I got this kit at the beginning of 2009," Dorio says. "It's designed to mimic the sound of a '68 Ludwig kit that I used to tour with. Now I use that kit in the studio, and the C&C goes on tour. I also have a Leedy/Ludwig set with a 24" kick. For recording, I mix and match different drums depending on the song. I tend to use the 13" '68 Ludwig rack tom and the 16" Leedy/Ludwig floor tom. Then, depending on the song, the tempo, and the beat, I'll go with one of the 22" kicks or the 24" Leedy for more air and space.

"When we recorded [2008's] *Mission Control*, we used a bunch of rental drums. They had a 5x14 brass Black Beauty–style snare from Drum Paradise. I liked it so much that I bought it. It has a lot of 'crack' to it."

Cymbals: Zildjian
1. 14" K Custom Dark hi-hats
2. 20" K Constantinople Medium Thin Low ride (used as crash)
3. 22" K ride
4. 20" K Constantinople Medium ride (used as crash)

"I use big cymbals, and I try not to use ones that are so loud they bleed into the vocal mics on stage. The K Constantinople rides sound great as crashes. They're very dark and musical, and they open up very slowly, which keeps them from getting in the way. If the guys are singing, I'll graze the crashes to get a swiping accent and not an exclamation point. But when they come off the vocal mics, I know I have the freedom to change gears if I need to and play more full-on."

Sticks: Pro-Mark 747 Rock sticks in natural finish, MT3 timpani mallets

"I sweat so much during a show that any stick with a normal finish would slide out of my hands."

Heads: Remo Emperor X snare batter, clear Emperor tom batters, and coated Powerstroke 3 bass drum batter

"In the studio, I use coated Ambassadors on the toms and snare for a classic sound. The Emperors are more durable, and they give the drums a thicker tone, which works great on stage.

"I tune the toms and kick pretty low and beefy. But sometimes I have to bring up the floor tom a bit to get it to cut through. For muffling, I put five or six small bar towels side by side in the kick drum. They line the surface of the shell but only touch the batter head."

Percussion: Rhythm Tech tambourine

"I like my rack tom positioned over the center of the bass drum. Whenever I put the tom on a snare stand, it feels too far away from the snare and floor tom. I like to have a triangle between the snare, rack tom, and floor tom. Because of that setup, I have a space to the left of my hi-hat where I can place the tambourine. With the tambourine there, I can ride on it with my right hand while playing patterns between the floor tom and snare with my left."

Slingerland Broadcaster Snare

Precursor To A Classic by Mark Cooper

Broadcaster in white marine pearl

America's love affair with the radio was in full bloom in 1935, when Benny Goodman's hot new swing rhythms were first broadcast over the airwaves. In that same year, the Slingerland Banjo And Drum Company launched its newly designed snare drum, aptly named the Broadcaster. Made with the swing drummer in mind, the Slingerland Broadcaster snare was a sturdy and powerful instrument with a fresh look. Gone were the old-fashioned tubular tension casings of the previous decade. A new streamlined tension casing, or "lug," was introduced, giving the Broadcaster a very strong and distinctive appearance. The addition of a special extended snare system and massive double-flange "stick chopper" brass hoops made the Broadcaster a true heavyweight contender in a very competitive drum market.

The Broadcaster was built around a thick one-piece solid maple shell, which gave the drum its unique sound. A solid brass shell was also available. The drum was offered in 5x14 and 7x14 sizes and could be had in a variety of dazzling finishes. The drummer of 1935 could choose from many exciting and colorful pearl finishes, such as sea green, peacock, and abalone, as well as more standard black diamond and white marine pearls. Sparkling finishes were available in green, red, silver, and gold, and lacquer finishes were offered as

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well. For even more flash, multicolored sparkling diamonds could be applied over any finish; this was known as the "full dress" option. A distinctive cloud-shaped brass badge adorned the drums, proclaiming them to be "Slingerland Quality Drums—Chicago, Illinois."

Early Broadcasters utilized a rather primitive method for attaching the snares to the butt side of the drum, where a single eyelet held the snare cord in place. This was soon replaced with a more standard assembly. Special extended twelve-strand snare wires covered the entire diameter of the bottom head, providing plenty of sensitivity for softer playing. The two snare extension brackets had small wheels or levelers in place that, when turned, would raise or lower the height of the snare wires for added adjustability. Controlling the snare action was Slingerland's Speedy strainer, which had been in use since 1928. A newly designed internal muffling device, known as the Harold R. Todd tone control, was installed on every drum, allowing the drummer to fine-tune the overtones and control the volume.

Slingerland's Broadcaster snare drum was a powerful percussive weapon, capable of chopping through the biggest and loudest swing band of the time. The steam-bent, solid maple shell produced a musical tone, with substantial midrange, gutsy snare response, and plenty of volume. The tall stick chopper hoops enabled players to achieve a vicious-sounding rimshot with ease.

The Slingerland Drum Company published full-color product catalogs every few years, but the Broadcaster never appeared in any of them. Unfortunately, the drum was discontinued before the 1936 catalog was published. The Gretsch Drum Company had been using the name Broadkaster since 1928, so it's likely Gretsch objected to Slingerland's use of the Broadcaster moniker, even though it had a different spelling. It's not known if legal action was taken, but ultimately Slingerland discontinued the name. (Records indicate that Gretsch filed the Broadkaster name with the U.S. Patent And Trademark Office on October 10, 1936, and that the model was registered the following year.)

From top: ultra-rare solid brass Broadcaster and models in sparkling green pearl and sparkling gold pearl

By late 1936, Slingerland's exciting new snare drum was no more. There's a happy ending to this story, though. Upon dropping the Broadcaster name, Slingerland executives dubbed their snare drum the Slingerland Radio King, once again drawing on the popularity of radio. Today, of course, the Radio King drum is legendary, having been popularized by swing drumming sensation Gene Krupa.

Due to the relatively short life of the 1935–36 Slingerland Broadcaster, very few models have survived, and the drums are highly prized by today's vintage collectors.

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Daniel Burke

JOHN BOECKLIN

The drummer takes a "program it now, learn to play it later" approach to **DevilDriver**'s music, making the drum parts on the metal band's albums unique—and uniquely challenging.

by Gail Worley

"In anything I do, I never feel comfortable in the backseat," says DevilDriver drummer John Boecklin. "In terms of music, the more productive I am, the happier I am with myself."

There's no doubt that Boecklin is a take-charge kind of guy. An aggressive heavy hitter known for incorporating florid cymbal work over fierce double bass patterns, he's easily the aural fulcrum, as well as a major focal point, of DevilDriver's live shows. But his commitment to the band doesn't stop when he steps out from behind the kit. The drummer wrote roughly half of the material on the group's latest CD, *Pray For Villains*, including conceiving and tracking pivotal bass and guitar parts. "As much as I enjoy playing the drums," Boecklin explains, "I get the same kind of gratification writing on guitar. I'm not comfortable when I feel out of touch with the drums or the guitar.

"Our writing process is very much a collaborative effort," John continues. "There are no egos within the dynamic of the group about who does what, and with guitar parts I've written, I know exactly how I want it to sound and how it will come out if I play it. When we decide what we're playing for the next tour, if it's a song I wrote, like 'Pray For Villains,' I'll show everybody how it's done."

When it comes to creating his drum parts, Boecklin uses Cubase software exclusively, taking a "program it now, learn to play it later" approach that he finds challenging and exciting. "It's fun to throw in a snare roll at a certain pace, or to drop in some double bass, and then learn how to play it later. I might mistakenly throw in some kick drums where I didn't originally intend to and create a totally different vibe on a beat that my brain would never have come up with. That's happened a lot. Sometimes I end up kicking myself, because I need to spend *so* much time in the practice room playing the parts as many times as it takes to nail it and feel comfortable enough to go in and record. But by doing that, in a sense I accomplish something that I wasn't capable of before."

While Boecklin claims he's "not afraid to rock a 4/4 beat," he doesn't always subscribe to the less-is-more credo. "My goal for this album was to overplay it so I could push myself as a drummer," he says. "For example, the double bass pattern on 'Resurrection Blvd.' is completely overplayed and very complex, and it goes on and on relentlessly, becoming very hypnotic, like a waterfall. I could have written that song with just a 4/4 beat—the guitar work was interesting enough to carry it—but I wanted to intentionally take it over the top. I've always got my eye on the groove, but for DevilDriver it's honing my speed and rigorous double bass stuff that helps me take my playing to the next level."

TOOLS OF THE TRADE

Boecklin plays Mapex Orion series drums, including 10" and 12" toms, a 16" floor tom, and two 18x22 bass drums, plus a 6x13 Black Panther snare. His Meinl cymbals include two pairs of 13" Soundcaster hi-hats, an 18" Mb20 crash, a 16" Mb20 crash, an 18" Mb20 China, a 22" Mega Bell ride, a 10" Mb20 splash, and a 10"/8" Generation X Electro Stack. He uses Remo heads on the snare and toms and Evans heads on the bass drums. His rack system and hardware are by Gibraltar, and he plays Vic Firth sticks.

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NISSE TÖRNQVIST

Chris Graham

The members of **Miike Snow** are responsible for producing some of the biggest electro dance-pop songs of the past decade. But when the band is doing its own thing live, they work without a net.

by Anthony Riscica

If you haven't heard Miike Snow yet, chances are you will do so soon. Since the release of its self-titled debut album in September 2009, the indie pop band has seen its popularity skyrocket among hipsters and laymen alike, who have—consciously or otherwise—been drawn to the often surprising and always musical drumming of Sweden's Nisse Törnqvist.

Miike Snow was formed in 2007 by American singer Andrew Wyatt and Swedish mega-producers Christian Karlsson and Pontus Winnberg. (Karlsson and Winnberg, aka Bloodshy & Avant, had hit paydirt with superstars like Britney Spears, Madonna, and Kylie Minogue.) The group quickly drew raves for its catchy and creative approach to electronic-leaning pop.

After one listen it's evident that Törnqvist is not only a songwriter's drummer but also one with a taste for the unusual. Whether it's an innovative groove played in just the right spot or a simple tambourine shake, his parts always bring the music together, while keeping you guessing. Check out the track "Black & Blue" and notice how the groove change happens at an unexpected point and makes the chorus seem to come out of nowhere. Or listen to "Silvia" and hear how a straight-16th "march" played over a four-on-the-floor pattern moves the song from a ballad into a slinky dance vibe. Then there's the single "Animal," which starts off reminding us of a certain Police drummer, then grows into a pseudo-soca feel at the end.

Whatever the sound or feel, Törnqvist's parts always fit perfectly and become an irreplaceable part of the music. We had a chance to talk to Nisse during a break from Miike Snow's busy touring schedule.

MD: The groove on "Animal" sounds like it could have been inspired by Stewart Copeland. Can you explain how you settled on that feel?
Nisse: For the groove on "Animal"—and the other songs too—we didn't really have an exact plan when we were recording. They played me a song and told me their idea of the beat. Then we just put up the drums and I played different things, and when we found something we liked, we kept it. They are very open-minded, so it's easy to be creative. And we've all known each other for many years, so the whole process was very loose and organic.

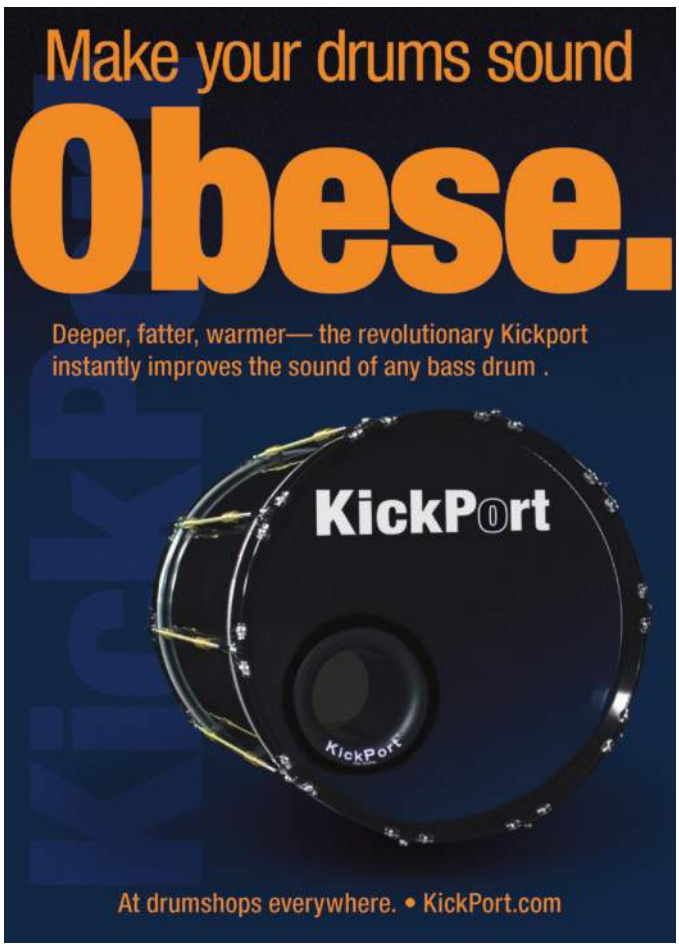
It's the same thing in the live set. You feel very free to do what you want, and we have a lot of open parts where you don't really know what's going to happen. We don't use any computers or backing tracks, so the arrangements are very spontaneous.
MD: You use a trigger on your bass drum. What sounds does it trigger, and where does the sound come from? Are there different sounds for specific tunes?
Nisse: The sound from the trigger is coming from a Roland SPD-S, and for now we only use an electronic kick sound, to get a more electronic feel. But we are constantly changing the set and coming up with new parts and ideas, so I'm probably going to use other trigger sounds too in the future.
MD: Some of the songs on the record are infectiously simple, like "In Search Of." When you play that track live, do you just play the kick as on the recording?
Nisse: On "In Search Of" I'm only playing the SPD-S and no drumkit. I have a couple of melody samples, claps, toms, and cymbals on it. Some gigs I play the kick on the SPD-S, and sometimes it's coming from an MPC that Christian controls.
MD: It sounds like you have experience with a lot of different styles. Can you tell us specifically which styles are of interest to you and how they influence your playing?
Nisse: I like to play all kinds of music, as long as it's good music and I'm capable enough to do it. It can be much more fun to play tambourine for a whole song than some really advanced drum stuff.

When I was between sixteen and eighteen I went to a jazz school and played a lot of jazz, but I didn't really get so good at it. It would be fun to be a really technically skilled drummer, but I don't think it's going to happen. I've always been playing in different bands, and that's how I learned to play.

TOOLS OF THE TRADE

When Törnqvist tours in the U.S. he uses a 1963 Rogers kit with a 20" bass drum and 12" and 16" toms. In Europe he plays a kit with similar sizes made by the Swedish company Ice, which is an exact replica of a '60s Premier kit the drummer used to own. Törnqvist's cymbals include 14" Spizz hi-hats, an 18" Zildjian K Custom Dark crash, and a 20" Zildjian K Constantinople Light ride. He uses Remo Ambassador and Emperor heads, DW stands, Vater 7A sticks, a Roland SPD-S sampling pad, and a ddrum bass drum trigger.

MD: What drummers or recordings have had the biggest impact on your playing?
Nisse: I don't really listen so much to drummers specifically, though there are of course a couple of drummers that I really like. When I started to play music as a kid, I thought the Swedish drummer Bosse Skoglund (Lars Gullin, Peps Persson) was the coolest drummer in the world—and I still think he is. Another drummer I really like is Loffe Carlsson. He did a couple of really amazing records in the late '60s/early '70s with one of my favorite artists, Pugh Rogefeldt. Then of course there's Ringo, Levon Helm, and Charlie Watts. And I had my third baby this summer, so I missed two tours with Miike Snow, but Swedish drummer Per Eklund [also of El Perro Del Mar] filled in for me and did a really great job. He is definitely one of my favorites too.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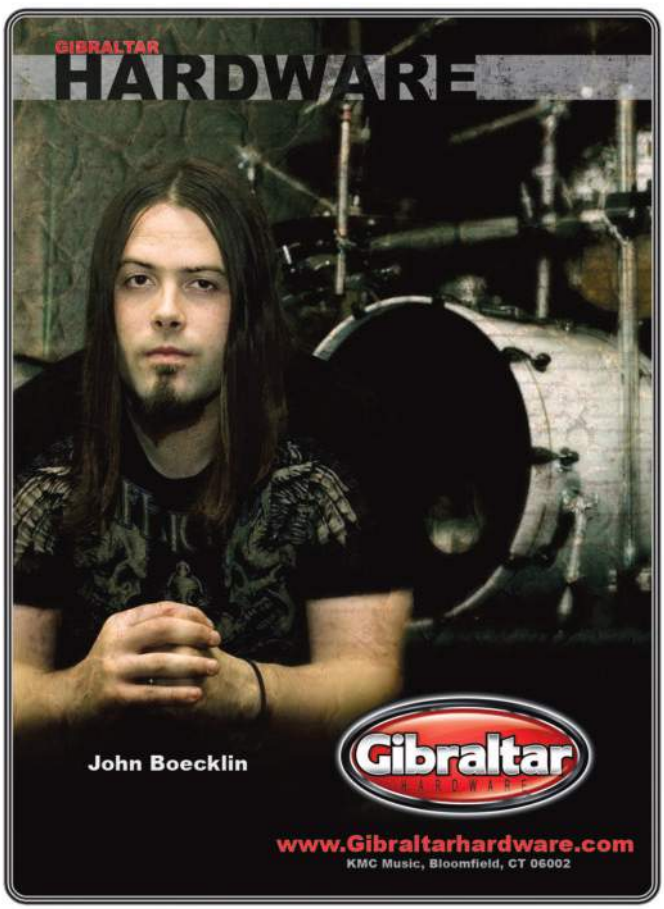

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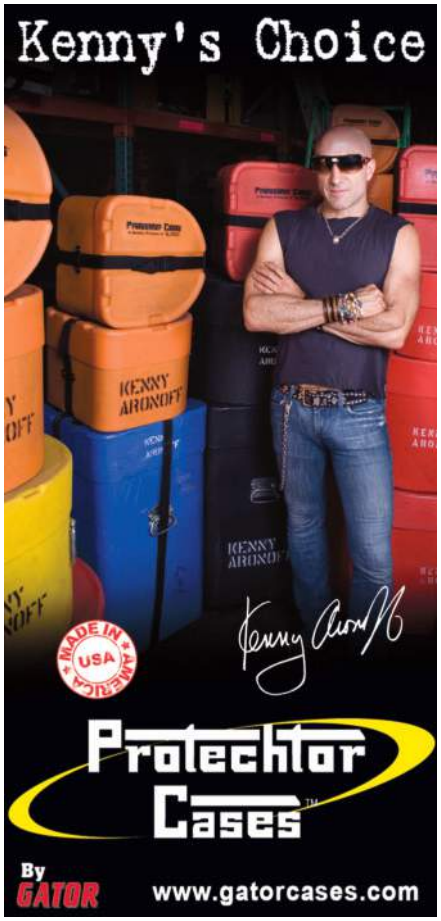

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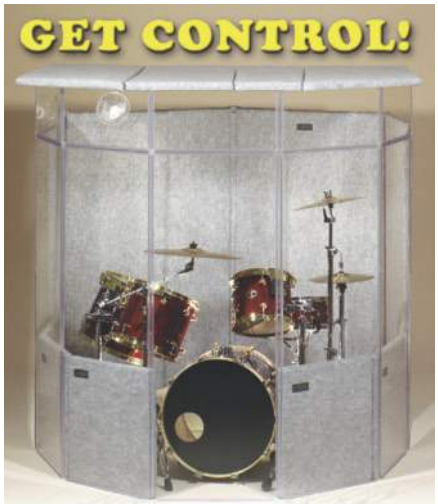

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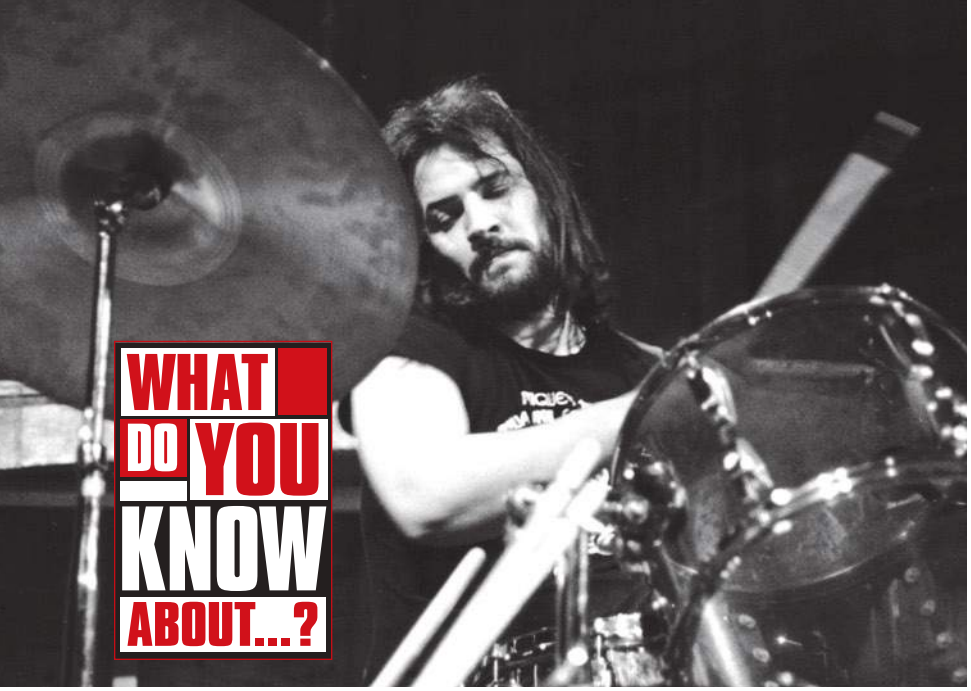


WHAT DO YOU KNOW ABOUT...?

SCOTT ASHETON

With their first two albums, **the Stooges** redefined rock 'n' roll. Then they slipped into the shadows as hordes of younger bands made headlines aping the sound they initiated. Decades later, the band reunited, only to suffer the loss of guitarist Ron Asheton. For original garage rock powerhouse Scott Asheton, it's been one hell of a bumpy ride.

Story by Brett Callwood • Photos by Robert Matheu

Think about the Stooges, and it's inevitable that, like it or not, Iggy Pop's snakelike figure will slither into your mind. Without the Asheton brothers, however, the Stooges would not have had the impact they did.

Ron Asheton created a whole new way to play the guitar, one that wasn't necessarily based on technical proficiency, at least not in the conventional view. There was no precedent for his playing, nobody that he was looking to and borrowing riffs from. Similarly, without Scott Asheton's primal, instinctive approach to the drums, the Stooges would have sounded completely different.

When they started in the late '60s, the Stooges were unlike any band that had ever convened in a basement and thrashed out a song. Initially called the Psychedelic Stooges, the group would create instruments out of household appliances such as vacuum cleaners and just make noise for thirty minutes to an hour, to the annoyance or intrigue of anyone in attendance. Writing a chapter for himself in rock lore, Iggy Pop took the overt sexual movements of Jim Morrison and Mick Jagger to a new level, often including violence in the mix. But without the Asheton brothers, Pop would have been just a crazy guy at college parties.

Scott Asheton was born in 1948, a year after his brother, Ron. The family would move around a lot, but, when father Ronald passed away prematurely in 1963, Ann Asheton would settle with her two sons in Ann Arbor, Michigan. It

was a relatively happy upbringing for the brothers, and it was at school that Scott was introduced to the drums. "The teachers would look over the class and decide what everyone would play," Asheton recalls. "The overweight guys would play the big horns, and the athletic guys would get the drums. So I was kind of told I would be playing the snare drum. At some stage I wanted to switch to guitar, but my mom wouldn't let me. She said, 'You picked the drums, now stick with it.'"

In high school, Scott and Ron became friends with future Stooges bassist Dave Alexander. Along with another friend, Billy Cheatham, they formed a garage band called the Dirty Shames. Asheton remembers the group had more ego than ambition. "We didn't get very far," the drummer says with a wry smile. "We liked the idea of being in a band, we looked like we were in a band, and we'd all hang out together. However, it wasn't until Jim [Osterberg, aka Iggy Pop] got involved that it actually became a real band."

In Osterberg, Ron and Scott knew they had on their hands a frontman with the potential to shock and titillate in equal measure. Says Asheton, "I was impressed by how many girls would just follow him. He only had to walk across campus, and there'd be five girls walking behind him, all giggling. Talk about a magnet."

Their instincts were right. Osterberg, who would soon earn his stage name simply because he had played drums in a pop band called the Iguanas—yes, Iggy Pop was initially a drummer—was only too happy to join up with the brothers and Alexander, and the Psychedelic Stooges were born. Initially, the group played at college parties for whoever was drunk enough to watch. While the rest of the band was making noises with vacuum cleaners and power tools, Scott Asheton was banging away on whatever he could get his hands on. "My toms were timbales," he says. "I had fifty-gallon oil drums for my bass drums, a regular snare drum, and regular cymbals. It was the oil drums that set everything apart.

"I really enjoyed playing with Dave," Asheton continues. "When the band first started out, we technically didn't have a bassist. We did have a Kustom bass amp, though, and we'd turn the volume and reverb all the way up, lift the head up off the cabinet, and drop it. It made this terrific sound. Dave's first job was picking up the amp head and dropping it on the cabinet to make that big sound."

Now simply called the Stooges, the group managed to get signed to Elektra Records when "big-brother band" the MC5 secured a deal and guitarist Wayne Kramer suggested the Stooges to the label. But when it came time to record a debut album in 1969, it soon became apparent that the Stooges' structureless party noise wasn't going to please the suits at Elektra HQ.

"[The recording] was just so fast because we had to change the band overnight," Asheton remembers. "The label gave us a week or two to figure out how to record, because they'd told us we had to write some songs. We thought we *had* songs, but they said our material would be too hard to record. So a lot of that first album was written at the Chelsea Hotel in New York City over two days, immediately before we went into the studio. A lot of the songs that we recorded we'd never played before, ever. One song, 'Real Cool Time,' we went over in the hotel room the night before and decided to try recording the next day. The very first time we ever played it, they said, 'Okay, that's good. Next!' So it was a really short time period for

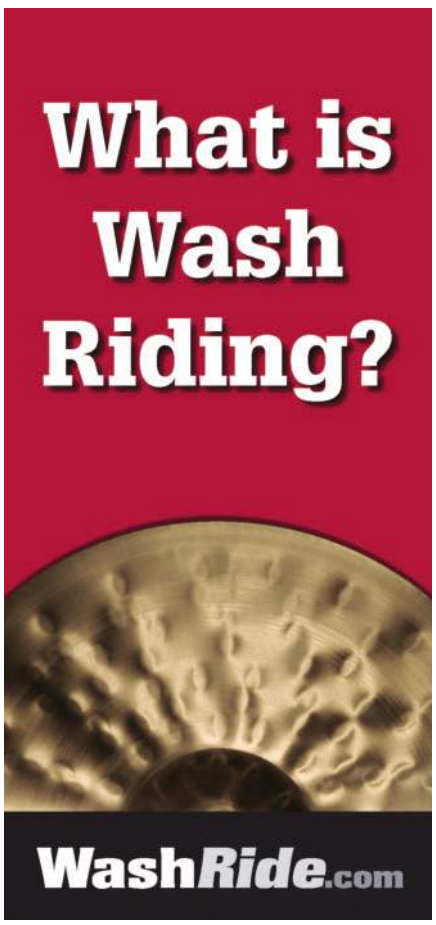
KNOW THESE TOO

DENNIS THOMPSON

Dennis "Machine Gun" Thompson was the drummer with Detroit's MC5 from the mid-'60s until 1972. Getting his nickname from his rapid-fire, rat-tat-tat drum style, Thompson played on the band's three classic albums—*Kick Out The Jams*, *Back In The USA*, and *High Time*—before the 5 crashed to a halt in a drug- and alcohol-blurred fury. Thompson went on to play with Stooge Ron Asheton in the New Order (not to be confused with the English post–Joy Division band) and, later, with Asheton and Radio Birdman's Deniz Tek in New Race. At the start of the new millennium, the MC5 had a reunion of sorts, using the name DKT/MC5. (Singer Rob Tyner and guitarist Fred Smith had both passed away in the interim, leading to a revolving lineup of frontmen and guitarists.) Currently, DKT/MC5 is on hiatus.

JOHNNY "BEE" BADANJEK

At the age of sixteen, Johnny Bee was making his name with the rock 'n' soul band Mitch Ryder & the Detroit Wheels ("Jenny Take A Ride," "Devil With The Blue Dress On"). Since that group came to an end, Bee has led the underrated rock 'n' roll group the Rockets and also played with Bob Seger, Alice Cooper (on the *Welcome To My Nightmare* album), Edgar Winter ("Free Ride"), Dr. John, and Nils Lofgren. Nowadays he divides his time between a variety of acts, including blues rockers the Howling Diablos, Detroit rock revivalists the Hell Drivers, and a re-formed Rockets. He's also an accomplished and celebrated visual artist and, like Scott Asheton and Dennis Thompson, still resides in Michigan.



actually recording."

The following year, having made little commercial headway with their self-titled debut, the Stooges returned to the studio to record *Fun House*. Again, the album went by largely unnoticed by a record-buying public obsessed with guitar heroes like Jimmy Page and Eric Clapton. The world just wasn't ready for the Stooges yet.

With this in mind, Iggy Pop decided to shake up the band for the third album, 1973's *Raw Power*, which would be recorded in England with David Bowie at the mixing desk. Alexander had been fired for turning up at a rehearsal too drunk to play (he would die prematurely in 1975 from a pulmonary edema), and, soon afterward, the Ashetons were also given the proverbial boot. James Williamson, a friend of Pop's, came in on guitar. But when Pop was unable to find an adequate drummer and bass player in the U.K., the Ashetons were asked to rejoin, with Ron shifting from guitar to bass. For Scott, it was an odd time. "This was something my brother and I had worked at for years," he says. "It was more our band than it was James's. We were going to be put in a sideman position in our own band."

The group would tour behind *Raw Power*, but the relationship between the four men had become strained, and soon afterward the Stooges ceased to exist. Iggy Pop would go on to have a successful solo career, while Williamson gave up music altogether. The Ashetons would soldier on throughout the '70s, '80s, and '90s, playing in a variety of projects.

For Scott Asheton, of note was Sonic's Rendezvous Band, an act put together by former MC5 guitarist Fred "Sonic" Smith in the mid-'70s. The band would create a stir within the Detroit scene but would break up before recording an album. "I enjoyed playing with Fred very much, and we were getting really good," Asheton says. "People were loving the band, but that's when Fred met Patti [Smith] and the band fell apart. There would have been an album, but Patti came along at the perfectly wrong time."

The brothers sat and watched, perplexed, as countless groups under the punk banner would cite the Stooges as an influence and gain massive commercial success, while they were stuck in a rut. Later, when grunge hit in the '90s, nearly every indie musician would give props to the Ashetons' unconventional playing styles, but ego boosts don't pay the bills.

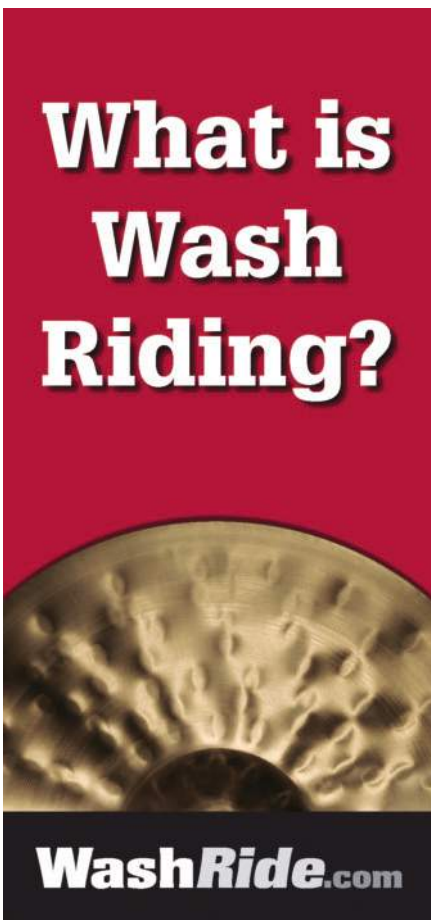
Scott Asheton all but fell off the radar between 1980 and 2000, occasionally playing on records by Scott Morgan (of Detroit rockers the Rationals) and in Dark Carnival (featuring his brother and former Destroy All Monsters singer and artist Niagara). As the new millennium began, however, the Asheton brothers set out on tour with Dinosaur Jr. frontman J. Mascis and Minutemen bassist Mike Watt, playing Stooges material exclusively. The crowds lapped it up, and when Iggy Pop heard what was happening, a reunion became inevitable.

The Stooges re-formed in 2003, initially to record some songs for Pop's album *Skull Ring*, but they played a show that year at the Coachella Festival, their first performance together in three decades. The band would later record a full record, *The Weirdness*, which would receive mixed reviews, but they nevertheless became more popular than they'd ever been, playing at festivals and sold-out theaters in front of thousands.

That chapter of the band came to an end at the start of 2009, when Ron Asheton was found dead in his home, having suffered a heart attack. As Detroit and the rock 'n' roll community in general mourned, many thought the Stooges' story had once again reached its conclusion. But later that year the band made the decision to bring back James Williamson and continue, playing the *Raw Power* material.

Understandably, Scott has mixed feelings about that. "It wasn't an immediate decision," he says. "We kicked around ideas for guitar players that wanted to do it. Iggy and James were not even on speaking terms. Iggy was thinking the best way it would work would be if James was in the band, but he didn't know if he would be able to deal with James. As it turned out, they're getting along fine. [Ron] would probably not want to have anything to do with it. That bothers me. I try to get over it and not let it beat me up too much. I really miss playing with my brother."

For many Stooges fans, the concept of once again experiencing the *Raw Power* lineup of Iggy & the Stooges, albeit with Mike Watt stepping into Ron Asheton's shoes on bass guitar, is an exciting one. And, in fact, it has gotten significantly easier to behold the band in action. Sony recently reissued *Raw Power* in a deluxe edition that, in addition to including audio from a 1973 Stooges concert, features a documentary on the making of the album, with footage from back in the day as well as from the current lineup. We can only hope that projects such as this succeed in reminding the world what an iconoclastic band the Stooges are, and how integral to that revolutionary sound Scott Asheton's drumming is.



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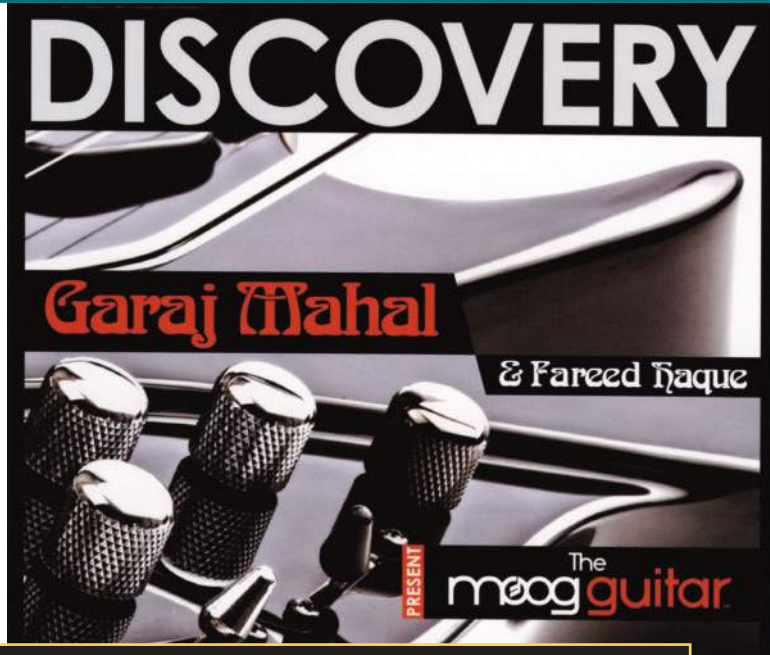

GARAJ MAHAL *MORE MR. NICE GUY*
GARAJ MAHAL & FAREED HAQUE *DISCOVERY*

Garaj Mahal has its "thing"—the fusion of classical Indian rhythms and grooving funk/fusion—but it continues to stretch the boundaries.

These releases mark the Mahal debut of drummer **SEAN RICKMAN**, and let's just say the others aren't going to have to wait for the new guy to catch up.

More Mr. Nice Guy contains big helpings of rhythmic spice. Rickman playfully spars with bassist Kai Eckhardt on the Pete Lockett–inspired opener, "Witch Doctor," keeping it grounded in the midst of the Carnatic funk. Later he opens up a big bag of chops on the jazzy turn "Tachyonics" and shows an ability to rock hard on "The Long Form." And Rickman's creative, colorful sticking on "Frankly Frankie Ford" helps to arrange the tune's overall groove. (Owl)

Discovery is really a souped-up Moog Guitar demo, so six-stringer Fareed Haque is certainly getting off. But the disc also shows Rickman to be an incredibly versatile drummer, with great dynamics and quick wits. Highlights include Rickman's matching Haque's electric riffing with his own tom blasts on "Never Give Up" and mixing in house styles on keyboardist Eric Levy's "Artorius." (Moog Music)
Robin Tolleson

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HELLYEAH *STAMPEDE*

A band name has never summed up the totality of a unit's sound, attitude, and lifestyle quite like Hellyeah. *Stampede* is the metal supergroup's follow-up to 2007's self-titled release, and it's evident that the members spent time between recordings carefully researching material for the album—and by *research* we mean nonstop Southern-style hardcore partying. The songs are stacked with supercharged metal chops that will stick to your ribs and make you want to crack open a cold one and find some trouble. Drummer/coproducer **VINNIE PAUL** never disappoints when it comes to delivering cannon-like drum sounds that are immediately identifiable, pounding out syncopated tom/kick patterns, quick double bass spurts, and his trademark ruffs, while the rest of the guys (Mudvayne's Chad Gray and Greg Tribbett, Nothingface's Tom Maxwell, and Damageplan's Bob Zilla) honor their respective penchants for doling out metal ass-whoopings. (Epic) **David Ciauro**

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NORRBOTTEN BIG BAND *THE AVATAR SESSIONS: THE MUSIC OF TIM HAGANS*

No blue creatures here, but this session *is* unworldly. "Avatar" refers to the Manhattan studio where artistic director/composer/trumpeter Tim Hagans assembled this adventurous Swedish big band, along with heavyweight guests including **PETER ERSKINE**, Randy Brecker, George Garzone, Dave Liebman, and Rufus Reid. A frequent Norrbotten collaborator, Erskine astonishes while deftly navigating the challenging charts Hagans created expressly with him in mind. This is high-level interpretive work from Erskine, who is tight and true to the ink yet breathes a fluid narrative into the lengthy, surprising pieces. Inspired ensemble and solo work throughout. (Fuzzy Music) **Jeff Potter**

MINUS THE BEAR
OMNI

On its third full-length release, Minus The Bear returns with a synth-driven sound that comfortably blends energetic rhythms with dreamy atmospheres. The Seattle-based quintet seems right at home with an eclectic mix of electronic and acoustic instrumentation, plus a healthy dose of shape-shifting processed drum sounds. From beginning to end, *Omni* holds your ear and will even have you singing along with some suggestively erotic lyrics ("Into The Mirror"). Drummer **ERIN TATE** pushes the music forward, whether he's setting up a new and completely different feel mid-song ("Secret Country") or simply laying down a fluid groove ("Hold Me Down"). Overall the record shines with hints of '80s pop-rock and a modern mentality, marking a definite evolution in Minus The Bear's career. (Dangerbird) **Anthony Riscica**

TAKING THE REINS

Drummer/leaders Brian Woodruff, Fredy Studer, Tim Kuhl, and Dafnis Prieto explore the fringes of sound and symbolism on their latest outings.

Chess and trolley cars might seem unlikely inspirations for good jazz. Yet drummer/composer **BRIAN WOODRUFF**'s flirty and bluesy bop/free/ballads outing, *The Tarrier*, swings sweetly with a dry, understated wit that reveals rhythmically well-designed and harmonically sophisticated track work. (Crows' Kin)

Through the sparse interaction of tortured gibberish, gong-y sonic vibrations, and percussion of all sorts—from scraped metal to water play—Swiss drummer **FREDY STUDER** and vocalists Lauren Newton, Saadet Türköz, and Ami Yoshida convey both long-lasting and often disturbing emotional impressions on the experimental *Voices*. (Unit)

On *King*, Brooklynite bandleader/skins beater **TIM KUHL**'s velvety touch and laid-back shuffles navigate the knotty compositional twists of "Phantasm" and "The Defender Of Time," while the drummer's scintillating brushwork on "Kiss Of Death" is as softly killin' as its title suggests. Even Kuhl's solo in "Opposition" is soothing. (WJF)

On the largely Cuban-flavored *Live At Jazz Standard NYC*, Grammy nominee **DAFNIS PRIETO** gallops along fluidly with alternately off-the-cuff and choreographed Afro-Latin patterns. (He also slips into Konnakol vocal style along with clave accompaniment on "Intro Absolute.") Prieto makes it sound easy to accent moments of musical synchronicity. (Dafnison Music) **Will Romano**

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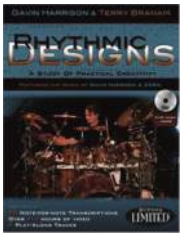

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BY JOEL ROTHMAN

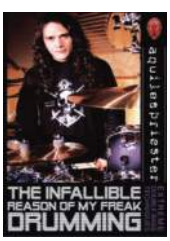
BOOK LEVEL: ALL $14.95

Prolific drum author Joel Rothman's seventy-first book focuses on rudiments. Part one covers the forty international drum rudiments, plus a few variations like the quadruple roll and three-stroke ruff. The exercises are written in a "rhythmic modulation" format—a measure in 8th notes, then triplets, then 16ths, and so on—to create controlled acceleration. Part two emphasizes hand technique with "extended rudiments." The last twenty pages apply the rudiments to the drumset. (For example, R = snare and L = bass.) The author also sets certain rudiments to rock and jazz cymbal beats. Although the concepts are not new, Rothman's ideas are written out in a clear manner for those drummers wishing to incorporate more rudiments into the set. (J.R. Publications c/o Charles Dumont & Son, 800-932-0824, musictime.com. To contact Joel Rothman, email him at joelrothman@btconnect.com.) **Andrea Byrd**

THE LATIN FUNK CONNECTION
BY CHUCK SILVERMAN

DVD LEVEL: INTERMEDIATE TO ADVANCED $19.99

Here Silverman takes classic funk grooves performed by Melvin Parker and Bernard Purdie, explains them limb by limb, and then lays a clave rhythm on top. He also dissects the Cuban mozambique and cascara rhythms, in particular a pattern pioneered by timbalero Nicky Marrero, and explains how he adapted the grooves to drumkit. Silverman has an unhurried, relaxed teaching style and is aware that if drummers learn the basic ideas here, it will expand their repertoire. I can see the value in this fusion, and I don't mind Silverman's slow delivery or corny jokes. My only real complaint with this video is that the drums are mixed too low, making ghost notes hard to hear. (Cherry Lane) **Robin Tolleson**



THE INFALLIBLE REASON OF MY FREAK DRUMMING BY AQUILES PRIESTER

DVD (IN PORTUGUESE WITH ENGLISH SUBTITLES) LEVEL: ADVANCED PRICE UNAVAILABLE AT PRESS TIME

Aquiles Priester, the new-millennium spawn of Nicko McBrain and Mike Portnoy, plays with such precision and power on his new in-studio performance DVD that you'll wonder why you hadn't heard of him sooner. The "Extreme Double Bass Techniques" subtitle suggests a concentration on footwork, and Priester's speed, tightness, and creativity are unquestionable. Just make sure your hands are together before you attempt to tackle the drummer's demanding parts. "Colorblind" (by Hangar, Priester's melodic, progressive Brazilian metal group) is filled with section after section of fancy hi-hat licks, and the cool heavy-metal-samba tom beat in "PsychOctopus Solo" confirms Priester isn't just a double bass trick pony. (aquilespriester.com) **Ilya Stemkovsky**

L.A.'S BAKED POTATO CELEBRATES ITS 40TH ANNIVERSARY

Brechtlein

Smith

Coye

Baker

This past May 22 and 23, Los Angeles's world-famous Baked Potato club marked its fortieth anniversary with an epic jazz festival at the John Anson Ford Amphitheater, showcasing many of the artists who got their start at the Potato. The lineup included the Yellowjackets (reunited with drummer **Will Kennedy**), Larry Carlton (with **Gene Coye**), Steve Lukather (with **Vinnie Colaiuta**), Lee Ritenour (with **Oscar Seaton**), the Jazz Ministry (with Colaiuta), the Michael Landau Group (with **Gary Novak**), Patrice Rushen, Ernie Watts, the John Daversa Big Band (with Coye), the Baked Potato All-Stars (with **Tom Brechtlein**), OHM (with **Kofi Baker**), the Scott Henderson Trio (with **Alan Hertz**), Holdsworth/Pasqua/Haslip/Novak, Mitch Forman & the B.P. All-Stars (with **Joel Taylor**, **Luis Conte**, and **Munyungo Jackson**), and a last-minute addition of **Chad Smith**'s group the Bombastic Meatbats. Baked Potato founder Don Randi, part of the famed Wrecking Crew studio ensemble of the '60s and '70s, played with his band Quest (with Brechtlein). Attendees not only listened to great music but were

also regaled with stories from the artists. Toto guitarist Lukather had the audience laughing between every song.

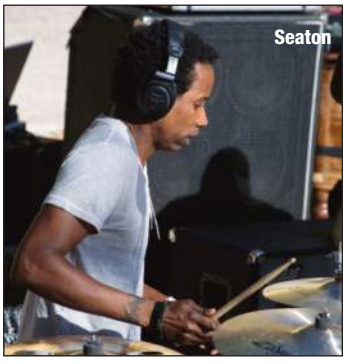
"We were amazed and humbled by this extraordinary gathering of musicians to help us celebrate forty years of Los Angeles jazz," says club owner and general manager Justin Randi. "My father, Don, started the Baked Potato in 1970, to provide a place where he and his fellow studio musicians could come and play their own music. The Baked Potato has become a home for many of the important names in the music business we all know today. It's no surprise that we had six Grammy winners perform at our festival, all with roots from the Baked Potato."

With acts ranging from jazz to rock to contemporary fusion, the intimate club has the reputation of being a hidden spot for big-name artists to jam when they're in L.A. For more information about the Baked Potato, go to thebakedpotato.com. **Photos by Alex Solca**

Kennedy

Colaiuta

Conte


Seaton

Don Randi

Novak

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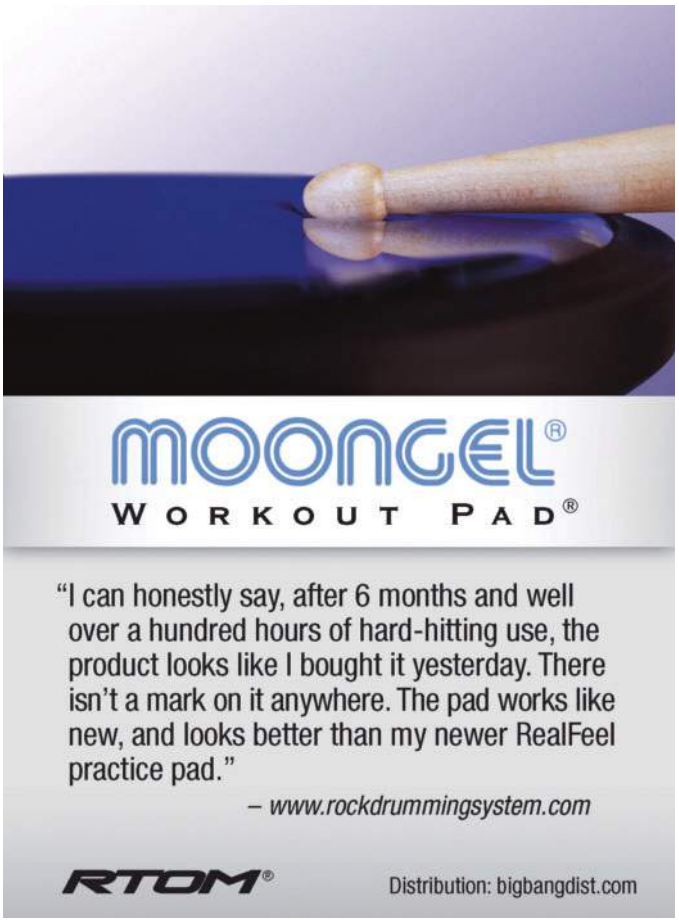
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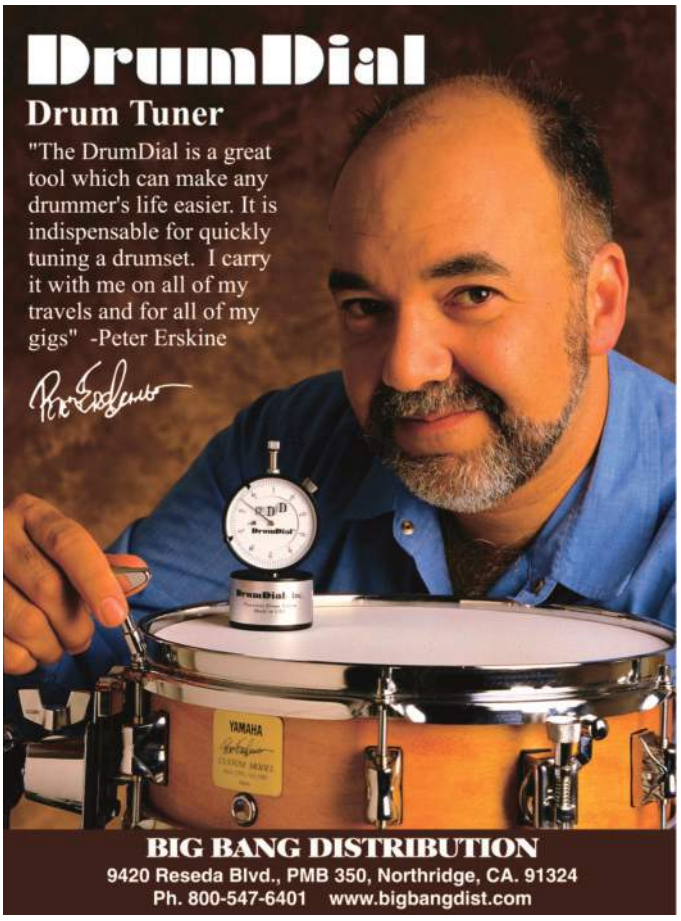
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Taye Drums and **Zildjian Cymbals and Sticks** have teamed up to offer you four fantastic prize packages in this month's giveaway!

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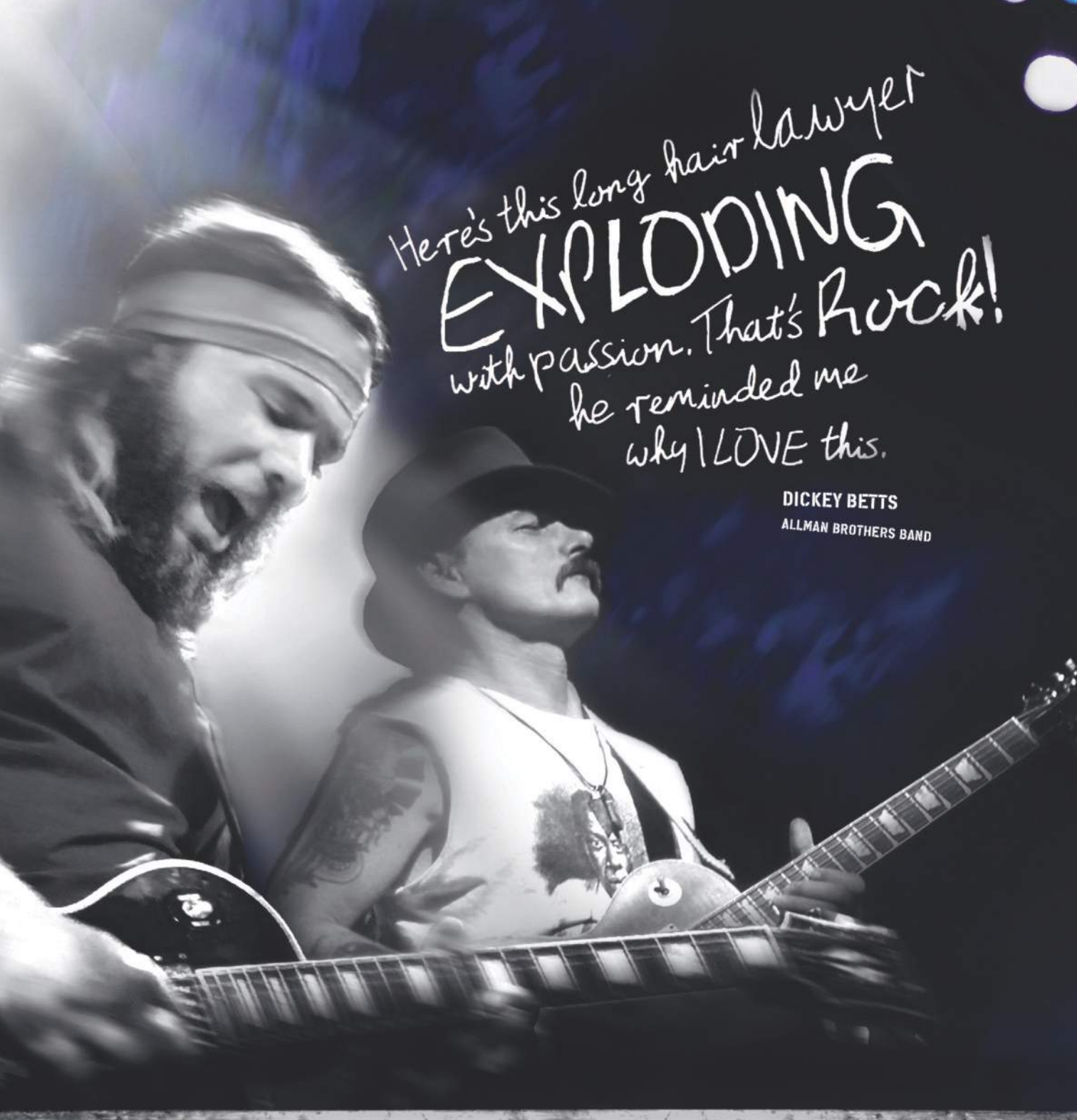
Third Prize: Taye TS792 heavy-duty, low-center-of-gravity tom stand, perfect for suspended snare drums or larger rack toms, and a six-pack of Zildjian 5A wood-tip drumsticks.

Consumer Disclosure: 1. To enter visit www.moderndrummer.com between the dates below and look for the Taye/Zildjian Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS AUGUST 1, 2010, AND ENDS SEPTEMBER 30, 2010. 4. Grand Prize Drawing: Winner will be selected by random drawing on October 12, 2010. Winner will be notified by phone or email on or about October 16, 2010. 5. Employees, and their immediate families, of Modern Drummer, Taye, Zildjian, and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the U.S. and Canada, 18 years of age or older. Void in Quebec, Canada; Florida; and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes: **Grand Prize:** One (1) winner will receive a Taye StudioMaple four-piece drumset (8x12 rack tom, 14x14 floor tom, 14x18 bass drum, and 5x14 snare drum) in black oyster wrap with hardware, pedal, and throne, and a set of Zildjian A Custom Rezo cymbals (14" hi-hats, 16" crash, and 21" ride). Approximate retail value of prize: $4,150. **First Prize:** One (1) winner will receive a Taye Hpack Z Holographic Swirl hardware pack that includes: one (1) medium-weight double-braced cymbal stand, one (1) boom stand, one (1) hi-hat stand, one (1) snare stand with ball tilter adjustment, and one (1) double chain bass drum pedal on a radius rod; and one (1) Zildjian 14" A Custom EFX cymbal. Approximate retail value of prize: $958. **Second Prize:** One (1) winner will receive Taye wood timbales (3x10 and 3x12) on suspension rings with chrome wrap and dual ball adjust tom mount and a six-pack of Zildjian 5A wood-tip drumsticks. Approximate retail value of prize: $440. **Third Prize:** One (1) winner will receive a heavy-duty tom stand that features a dual ball adjust tom mount on a throne base and a six-pack of Zildjian 5A wood-tip drumsticks. Approximate retail value of prize: $280. Approximate retail value of contest: $5,828. 10. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 11. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Taye-Zildjian/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.



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KIT OF THE MONTH

Good Times, Odd Times

Our latest setup comes from Italian independent artist Andreas De Lucia, who hails from Milan and started playing drums at age fourteen. You might have guessed by now that De Lucia plays progressive rock on this impressive outfit, but that's only part of the story. Prog is, of course, high on the drummer's agenda, and his credits include work with the group Pindaric Flight. But he's also played in the gothic rock band Elyge and the fusion group the Unshaped Quartet. De Lucia is a seasoned percussionist as well, with a special interest in the hang, which is a relative of the steel pan. He explores this somewhat new instrument in the harp/percussion duo Chakra Vacuum.

The big rig you see here includes Tama Superstar Custom drums in "dark desert burst" finish and Sabian cymbals, plus a $3^{1}/_{2}$x14 Mapex Black Panther snare, DW Terry Bozzio piccolo toms, Tama Iron Cobra pedals, Remo heads, Yamaha electronics, and LP percussion. The hardware is by Gibraltar, Tama, and Yamaha.

You can find more on De Lucia at his Web site, oddtimes.it, where the tag line reads, "Once is an error, twice is prog."

Photo Submission: Hi-res digital photos, along with descriptive text, may be emailed to billya@moderndrummer.com (show "Kit Of The Month" in the subject line of the message) or burned onto a disc and sent to Kit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288.

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